PG&E's front groups lie about renewable public power p14

Hunter haunted: *Gonzo* peers closely at *Fear and Loathing* scribe p56

# GUARDIAN

JULY 2 - 8, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 40 FREE

## EDITOR'S NOTES

**By Tim Redmond**
› tredmond@sfbg.com

Look, I get the gun thing. I started shooting a .22 rifle in third grade, and by the time I was 11 I had a gold National Rifle Association Sharpshooter medal on my wall. Even in my advanced, protogeriatric condition, I can still pop the logo on a Budweiser can at 50 feet; I did it two months ago, in upstate New York, with my nephew and namesake, who is a proud teenage redneck. Tim lives in a small town, wears camo, smokes the adults at paintball, and loves his firearms.

My brother, his dad, goes along with this reluctantly — in his household, there are very strict rules about gun use. The .22 and the .177 have trigger locks, and my brother keeps the only key in his pocket. The ammunition is locked up separately. And he has informed his son that anything you kill, you eat — which discourages any potshots at squirrels and birds. I can live with that.

I also have a friend in San Francisco who hunts, and I'm more than happy to go to his annual pig roast and consume the sweet, juicy, wonderful wild boar he pegged in Sonoma County.

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# Nude Beaches 2008

## Our 34th annual guide to sunning and swimming sans suit p16

Dolores at Muir Beach.
GUARDIAN PHOTO BY KEITH AGUIAR

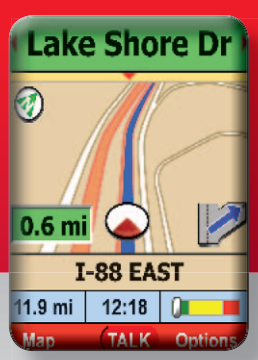

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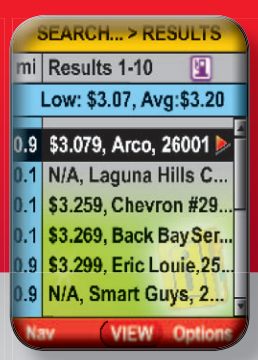
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GUARDIAN

# 7.2.08

Mayor Gavin Newsom is proposing to raid several million dollars from the public campaign fund.

## Peskin for DCCC chair

**EDITORIAL** The San Francisco Democratic County Central Committee was the sleeper election in June: The Mark Leno–Carole Migden–Joe Nation contest for state Senate got a lot of attention, and the Bayview–Hunters Point redevelopment project got a huge amount of money, but only a small percentage of the voters got to the bottom of the ticket and chose the 24 people who will set policy for the local Democratic Party for the next two years. But a progressive slate won a significant number of seats. Now the DCCC has become a heated political battleground, with two candidates vying to become party chair.

The incumbent, Scott Wiener, leans toward the more moderate wing of the party, although he's taken progressive stands on some issues. The challenger, Sup. Aaron Peskin, has the strong backing of many progressives.

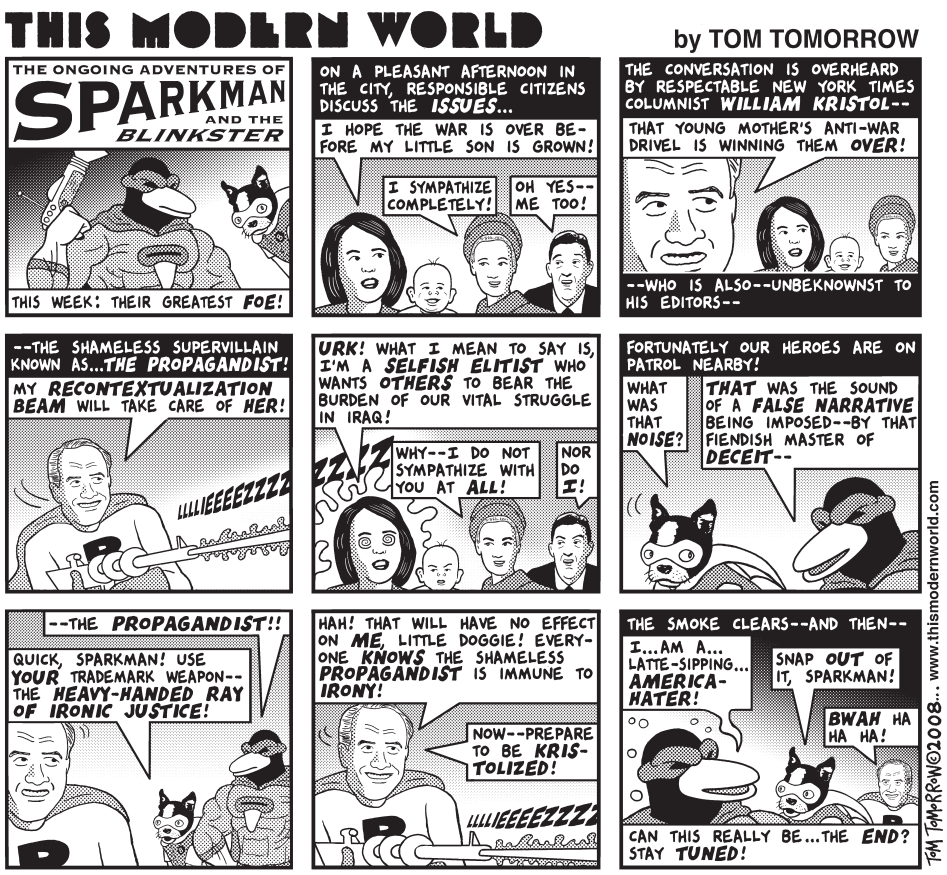
The race has gotten a bit nasty: Sup. Chris Daly, a Peskin supporter, has sent out e-mail threatening the political future of committee members who don't vote the right way. Both sides are lobbying furiously, with Leno helping Wiener and progressive leaders pushing Peskin. Right now it's too close to call the election, which takes place later this month.

We're not happy with the level of animosity here. We recognize that this isn't the presidency of the United States, and that, thanks to the influence of the reform slate, the DCCC chair is no longer as powerful a position as it was in the days when the late Phil Burton and former Mayor Willie Brown controlled the party with an iron hand. And with the committee this closely split, neither candidate will be able to run an effective party operation this fall without working with both sides. So this shouldn't be a political bloodbath.

We also recognize that neither candidate is perfect. We've disagreed with Peskin on a number of key issues, including Home Depot, and frankly, it's not ideal to have the president of the Board of Supervisors also running the local Democratic Party.

But like any political contest, this ought to be decided on the

CONTINUES ON PAGE 6 ››




## Save SF's campaign finance program

**OPINION** In 2000, San Francisco voters approved a system of public financing of campaigns for the Board of Supervisors, which in 2006 was expanded to the mayoral race. By eliminating the need for candidates to raise large amounts of private money, the program has been extremely successful at helping sever the link between big money and political decisions. But now this flagship program is threatened: Mayor Gavin Newsom is proposing to raid several million dollars from the public campaign fund.

Last September the mayor put forth a plan to take $6 million from the fund and give it to one of his pet programs: SF Promise. The cost of this program was only $525,000 the first year, begging the question of why the mayor was grabbing $6 million from the fund. Of course, Newsom had actively opposed public financing for the mayoral race, so it's possible he wanted to defund the program. Supervisor Aaron Peskin wisely introduced legislation to fund SF Promise from the city's reserve funds, thereby warding off the raid.

Now another proposal has surfaced to remove $5 million from the fund. According to Ethics Commission spending projections, removing $5 million will create a $1.7 million to $4.3 million shortfall for the next mayoral race in 2011 — and that's just to meet minimum baseline funding.

The justification for this plan is that the city is facing a budget crunch and needs these funds. The mayor promises, promises, promises to return the funds later — but the only way to legally secure those funds is through a charter amendment, which the Mayor's Office has declined to support.

This latest rationale rings hollow, and we only have to look across the bay to see why. Earlier in the decade, Oakland adopted public campaign funding, and after it was used in one election cycle, Oakland was hit with a budget deficit. The City Council decided to dip into the public financing funds in the gap. They promised, promised, promised that they would restore the funding once the deficit problems were resolved. Yet to this day Oakland still does not have public financing of campaigns — because, while it's still the law, there's simply no money in the fund.

Meanwhile, in San Francisco, members of the Budget Committee seem to be prepared to vote in favor of this dangerous proposal as early as July 3. While Supervisors Ross Mirkarimi and Chris Daly have wisely expressed opposition, Supervisor Jake McGoldrick, who has been a public financing supporter in the past, has so far expressed support for the cut. McGoldrick could end up being the swing vote, joining with public financing opponent Sup. Sean Elsbernd and mayoral ally Sup. Carmen Chu to support this legislation.

Dipping into the public financing fund for any reason sets a terrible precedent and undermines the integrity of this valuable program. Just as politicians should not draw their own district lines because of a conflict of interest, they should not undermine previously established campaign finance laws. **SFBG**

**Rob Arnow and Steven Hill**
*Rob Arnow and Steven Hill have been the architects of public financing for mayoral and Board of Supervisors elections. Steven Hill also is director of the Political Reform Program at the New America Foundation. Contact them at info@voterownedelections.org.*

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## LETTERS

### IN DEFENSE OF (GAY) MARRIAGE

I found Mattilda Bernstein Sycamore's rant against gay marriage ["Down with legitimacy," 06/25/08] to contain a number of factual errors. The questions she asked reveal that her efforts are really about needlessly demonizing our gay communities in order to seek attention through deception and vitriol.

"Want healthcare?" Sycamore asks. Many of us who are now married are tireless advocates for universal health care, but some people now have coverage through marriage that they wouldn't otherwise have. What's wrong with that?

"Need a place to live? Better find a spouse with a house." Friends can buy houses together too, and a married couple is not as easily qualified for low-income housing as a single person.

"Need to visit your friend in the hospital?" Sycamore seems to think friends can't visit friends in the hospital because gay marriage is some detriment to that right. Sycamore misleads again in order to maintain her self-righteous pose. Friends can visit friends in the hospital. However, friends can't run into the ER and start making health care decisions for their friends. Sycamore should also remember that a gay spouse trumps an angry parent in making healthcare decisions — and that's a valuable right.

Many of us who have gotten married are also advocates for the right to freely move between countries, but Sycamore seems to think we aren't. The feds don't recognize my marriage.

Finally, Sycamore says, "Want to define love, commitment, and sexual merry-making on your own terms?" She then implies being married isn't a relationship on someone's own terms. Marriage does not have to be a monogamous relationship. What's monogamy got to do with marriage?

CONTINUES ON PAGE 7 ››










***Dust & Illusions* revives questions about whether the rapidly growing event has missed an opportunity to transform itself from the best party on the planet into an important and enduring sociopolitical movement.**

**--from "Burning Man film revives key conflict" posted by Steven T. Jones in the Pixel Vision blog**


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## PESKIN

CONT››

issues — and on the future of the San Francisco Democratic Party. And Peskin is the clear choice.

If the DCCC did nothing but raise money, register voters, and push Democratic candidates, this wouldn't be such an important fight. Weiner has done a perfectly fine job of keeping the party well funded and, under his tenure, 15,000 new Democratic voters have joined the ranks. But the party also endorses candidates and takes stands on ballot measures, and in close races — as some of the key battles will be this fall — the party's support (which includes party money) can be significant.

And while the chair has only one vote, and can't decide endorsements unilaterally, the person who runs the local party has a fair amount of influence over how money will be spent and how DCCC slate cards are managed; if the job didn't matter, these two people (and their powerful allies) wouldn't be fighting over it.

Peskin is on the right side of all the key fall contests. He's backing progressive candidates for supervisor in the swing districts (John Avalos in District 11, Eric Mar in District 1, and David Chiu in District 3). He supports the housing justice initiative, is the cosponsor of the public power charter amendment, and the sponsor of two progressive tax measures. Wiener supports Ahsha Safai, the candidate of downtown and Mayor Gavin Newsom, in District 11. He hasn't taken a position on public power, and told us he has "significant concerns" about the cost of the affordable housing measure, although he supports both of Peskin's revenue proposals.

Wiener has been a reasonable and fair person as chair. But the issues matter. And if the San Francisco party is going to become a center for progressive activism, if the DCCC is going to be willing to challenge the state and national party and its leaders when necessary, take in the mayor when he's wrong, and push the party to the left, putting a more activist progressive in the top slot is crucial.

It's still possible a third candidate could come along. But for now the choices are Peskin and Wiener, and we urge progressives on the panel to support Aaron Peskin.

PS: As Amanda Witherell reports on page 14, PG&E is madly, desperately fighting to keep public power off the November ballot and is using every misleading figure and dirty trick possible. So the DCCC chair has to be willing to stand up to PG&E without hesitation or doubt. SFBG

## EDITOR'S NOTES

CONT»

So I get it. There are people who love target shooting, and since I was one of them many years ago, I understand. There are people who think it's cool to go shoot a pig or a turkey or a duck and take it home for supper: since I think it's one of the world's great experiences to catch a bass or a trout and do the same thing, it's hard to be critical.

But the United State Supreme Court decision last week wasn't about my nephew's .22 or my friend Rich's hunting rifle. It was about whether cities can do anything remotely at all meaningful to keep 14-year-olds from shooting each other on the streets.

It's about whether kids in Hunters Point and the Western Addition will live to graduate from high school. It's about whether the desperate young people who are doing robberies in the Mission District and Bernal Heights will wind up shooting someone and spending the rest of their lives in prison over a bag of groceries and a hundred bucks. It's about whether someone the age of my kindergarten daughter will take a bullet in the head one night and die from the crossfire while she's asleep in bed.

Let's face it: this is about handguns and assault rifles, about weapons that have very little use in hunting, that are rarely part of any sporting tradition, and that exist almost entirely for the purpose of killing other human beings.

The unnamed man who is suing — with the NRA's money — to win the right to own a handgun in San Francisco public housing claims he needs a weapon to defend himself. I've been studying self-defense for 17 years now, and let me tell you a not-so-secret fact: guns are a terrible method of protection. If you own a gun in a city, the odds are far better that it will kill you or a loved one than that it will save your life. Guns don't deter crime; they encourage crime.

And for my dear friends on the left who say that the Second Amendment protects us all from government repression, let me politely suggest that if the Marines invade San Francisco, the pistol in your attic won't be much help.

City Attorney Dennis Herrera is fighting back on the NRA lawsuit, aggressively. He has to keep it up; this is madness. **SFBG**

## LETTERS

CONT»

In fact, it appears that Sycamore thinks married folks can't overcome the traditions of marriage that are undesirable by creatively evolving their own models of relating. Marriage discrimination is still discrimination and continues to be a vehicle for politicians seeking power on the right and the left. Promoting it is a radical agenda and it doesn't preclude advocating for universal health care, affordable housing, etc., etc.

**Jay Newberry**
*San Francisco*

### A CITY THAT THINKS

Ya know, I miss San Francisco and I miss the *Guardian*.... I'm all the way in hot, humid New York and I'm still reading it. I'm another one of those "I left my heart in San Francisco" types. I wear my "I heart SF" and "CALIFORNIA" T-shirts all the time. However, I have to admit that recently I've become almost embarrassed to wear them, thinking that overnight they somehow turned into gay marriage pride shirts. So I'm avoiding my favorite shirts! But tonight I'm writing to thank you for publishing Mattilda Bernstein Sycamore's opinion piece "Down with Legitimacy." It restores my faith in San Francisco as a city of people who can actually think, and read (the *Guardian*), and see through the crap. I can count on you guys to let a variety of voices be heard. They keep us all on our toes. Thanks. I'm still a little scared of California, and my shirts, but this article helped.

**Gina Carducci**
*New York*

### NO EXCUSE FOR KILLING

Thank you for your article on what was certainly a tragic incident at the Ella Hill Hutch Community Center.

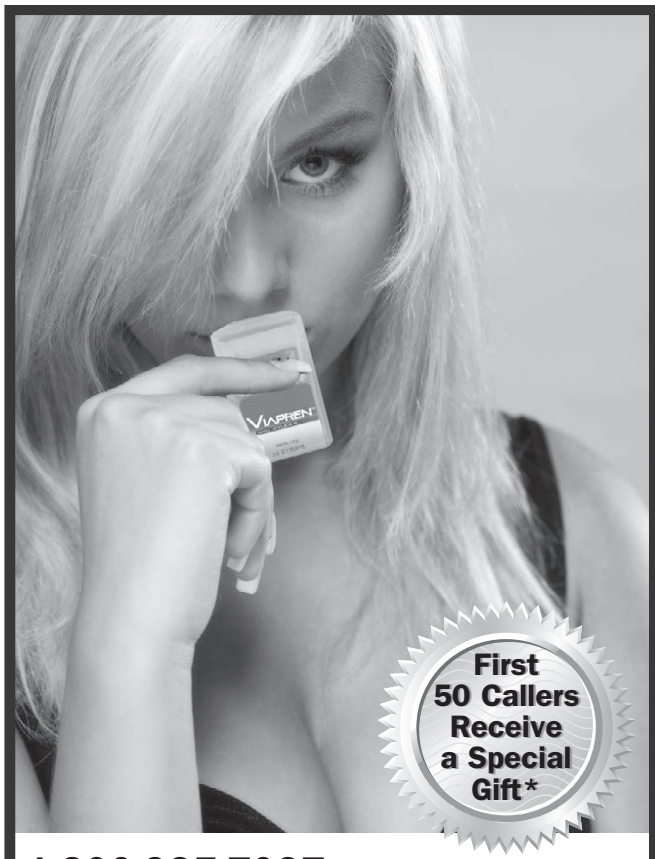
However, we have to stop using poverty, gentrification, redevelopment, lack of jobs, or ill-funded community programs as excuses for people who murder other people.

Plenty of people living in poverty within the Western Addition or in equally bad situations have never picked up a gun or killed anyone.

**Mark Jerome**
*San Francisco*

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**Politics** Obama's patriotism, Lennar's Orlando explosions, Clean Energy Act

**Noise** SFTV Unplugged, Rage for Cindy Sheehan, Sloan, Charlemagne Palestine

**Pixel Vision** *Dust & Illusions*, Montreal Fringe Festival, *Crude Reflections*

# Bad medicine

## Under the guise of helpfulness, Big Pharma is after your confidential medical records

**By Jake Whitney**
› news@sfbg.com

Let's say you were recently diagnosed with a serious medical condition — depression, for instance. Your doctor thinks medication is the way to go, but says it may take some experimentation to find the right drug. The first try: Paxil.

For two weeks, you don't notice a difference. But then suddenly you can't sleep and you're suffering from headaches. So you call your doctor, who tells you to stop taking the meds and come in to discuss your condition further. In the meantime, you get an unusual mailer from Walgreens, your local pharmacy, saying "please remember to take your medication." Perplexed, you wonder if your pharmacist knows something your doctor doesn't, and you consider resuming the Paxil. Then you take another look at the mailer.

In fine print, you see that the message wasn't sent by Walgreens, but by a company called Adheris. Since you've never heard of Adheris, you call your pharmacist for an explanation. The pharmacist tells you that Walgreens has been selling your prescription information to outside companies, which are contracted to send you these "reminders."

CONTINUES ON PAGE 12 ››




**Was Big Pharma simply being helpful in seeking your private medical records?** | GUARDIAN PHOTO ILLUSTRATION BY BEN HOPFER

## ALERTS

**By Deborah Giattina**
› alerts@sfbg.com

### WEDNESDAY, JULY 2

**Amnesty International fundraiser**
Help Amnesty International continue its world activism at its annual fundraiser. Hear Brazilian funk-rock band Bat Makumba, Trinidad's Our Boys Steel Pan, see the Aquarela Brazilian Dance group, and more.. Pay extra and enjoy a private reception of food, wine, and talk with international rights leader Chivy Sok and 2008 Pulitzer Prize–winning journalist Steve Fainaru.
6 p.m., $20 ($100 for private reception)
Prana/Temple Lounge
540 Howard, SF
www.brownpaperticket.com

**(G)un control**
Why didn't the Nazis ever annex Switzerland? Because, according to Stephen P. Halbrook, every Swiss abode housed a rifle. Now that the US Supreme Court has ruled on the Second Amendment, revolutionaries and survivalists will want to know exactly what kind of arsenal they can amass in their homes to ward off the bad guys. Hear longtime Second Amendment advocates Halbrook and Don B. Kates Jr. discuss the decision at a meeting of the Independent Institute.
6:30 p.m., $15 ($10 for members)
Conference Center
Independent Institute
100 Swan Way, Oakl.
(510) 632-1366 ext. 118, www.independent.org

### THURSDAY, JULY 3

**Alternative party**
Can capitalism and democracy coexist? Talk about it at a forum put on by the Party for Socialism and Liberation. Discuss PSL's new book *Democracy and Class Society* and meet Gloria La Riva. PSL's presidential candidate discusses workers democracy in Cuba.
7 p.m., $3–$5 donations accepted
Party for Socialism and Liberation
2489 Mission, Rm. 28, SF
(415) 821-6171

**Radicalism on sale**
For Bay Area lefties, checking out the annual AK Press "Fuck the Fourth" sale is as traditional as fireworks. The AKP gang slash prices on everything — books, DVDs, CDs — in the warehouse. Enjoy snacks and refreshments with other unpatriotic locals.
4–10 p.m., free
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www.akpress.org

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## Medicine CONT.»

Sound creepy? Well, that's the scenario that came within a hair's breadth from becoming a potential reality recently via a state bill that would have eroded California's strong medical privacy laws. The legislation passed the state Senate May 29 before dying in the Assembly June 17.

The bill, SB 1096, was sponsored by Sen. Ron Calderon (D-Montebello) and would have allowed pharmacies to sell patients' prescription and medical information to third-party entities — including Adheris, Inc., the bill's main business backer. The ostensible goal behind the bill was to allow Adheris and other similar marketing companies to mail "reminder" notices to patients so they wouldn't forget to take their medication.

Flanagan called the legislation "insidious" and "dishonest" because it was really about marketing pharmaceuticals and "boosting drug company profits."

The Mental Health Association of California, the National Association of Cancer Patients, and other important health advocacy organizations supported the measure, saying they believed it would improve compliance and save lives. But the bill's opponents, which included the California Medical Association and many consumer groups, asserted that the legislation was not really about helping patients.

Jerry Flanagan of Consumer Watchdog led the fight against the bill. Flanagan called the legislation "insidious" and "dishonest" because it was really about marketing pharmaceuticals and "boosting drug company profits." Adheris does receive funding from the pharmaceutical and retail pharmacy industries, and Flanagan pointed to a *Wall Street Journal* article from 2002 revealing that Adheris was essentially created to help drug companies ensure consumer loyalty to expensive, brand-name pharmaceuticals. Furthermore, Flanagan's records show that Calderon received more than $89,000 from the drug and retail pharmacy industries over the past few years.

Sen. Calderon did not reply to specific questions, but pointed to a statement on his Web site saying he was "deeply disappointed" with the demise of his bill, and with critics who "completely mischaracterized [its] intentions." The statement asserted, "SB 1096 was about protecting patient health and reducing health care costs."

Pam Dixon, executive director of the California-based nonprofit World Privacy Forum, also opposed the bill. She said that in addition to its shortcomings, the measure was poorly timed. "What's really tragic is that just as California is pushing new electronic initiatives — e-prescribing, assembling a diabetes registry, digitizing more and more information — we have a politician trying to give a marketing company a bite of the apple. Now is when we need to be protecting the exceptionally strong privacy laws we have, not weakening them."

So why would such a bill surface in perhaps the most pro-privacy state in the nation? Perhaps because in other states, pharmacies can already do this. No other state has the equivalent of California's Confidentiality of Medical Information Act, so there is nothing to prevent pharmacies from selling patient information. And they're selling that information, although not without controversy. Indeed, Adheris is still fighting a class-action lawsuit in Massachusetts for allegedly violating consumers' privacy through just this type of campaign.

But what about federal law? Doesn't the Health Insurance Portability and Accountability Act of 1996 (HIPAA) prevent this?

No. HIPAA was enacted by the Clinton administration to safeguard medical information. But according to Peter Swire, who was Clinton's chief privacy counselor and helped draft the legislation, the law permits pharmacies to contract with outside firms to engage in reminder campaigns. As originally drafted, the law included an opt-out. But the George W. Bush administration ditched it in 2002, weakening the law. Swire said Calderon's bill appeared to be an attempt to "shift California law to the federal standards."

Dan Rubin, CEO of Adheris, said California's strict law hurts patients. He cited a 2003 World Health Organization study suggesting that "increasing adherence [to prescription drug regimens] ... may have a far greater impact on patient health than any improvement in specific medical treatments." But to many in the health care community, the debate wasn't about whether adherence was a problem — they all agreed it was — but about how to best address it.

Dr. Jack Lewin, former CEO of the CMA and current chief of the American College of Cardiology, said that although patient compliance is a "critical" issue, Calderon's bill was a "Band-Aid solution." Lewin pointed out that non-adherence usually stems more from personal choice or denial than forgetfulness.

Dr. Sharon Levine, associate executive director of the Permanente Medical Group, said the problem with SB 1096 was that it was not "evidence-based."

"The science of non-adherence is in its infancy," she added. "We just don't know what kind of effect, if any, a mailed piece of information is going to have."

But thanks to Flanagan of Consumer Watchdog, among others, Californians won't need to worry about such mailings — for now, anyway. When asked if the bill was dead for good, Flanagan warned of the need for continued vigilance. "It can always come back," he said, adding that a similar bill, AB 1587, is being presented to the Assembly Judiciary Committee this month. **SFBG**




## Alerts CONT.»

**Conference of Iranian women**
It's been 30 years since the Ayatollah seized control of Iran, leading to a reversal of women's rights in the country. The three-day 19th International Conference, organized by the Iranian Women's Studies Foundation, addresses the sociopolitical needs of Iranian women to raise awareness about the achievements of Iranian women in spite of legal limitations.
Also Fri/4–Sat/6
9 a.m.–5 p.m., free
Wheeler Auditorium
UC Berkeley Campus
Telegraph and Bancroft, Berk.
www.iwsf.org

**Decarbonize your house**
There should be a saying: renewable energy starts at home. At a seminar, Rebekah and Stephen Hren tell you how to start small by using energy-saving light bulbs and then move to getting all of your home energy — refrigeration, hot water, lights — from renewable energy.
7–9 p.m., free
Ecology Center
2530 San Pablo, Berk.
(510) 548-2220, ext. 223

### FRIDAY, JULY 4

**Dissing the Fourth**
How can you in good conscience celebrate Independence Day while our country robs citizens around world of their basic human rights in favor of lining the pockets of the corporate rich? Come commiserate with other progressives about the our country's globally brutal reach at a party and release for the latest issue of *Revolution* magazine.
6 p.m., free
Revolution Books
2425 C Channing Way, Berk.
(510) 848-1196, www.revcom.us

### SATURDAY, JULY 5

**LaborFest bike tour**
One way to ease your way into LaborFest's month of films, art shows, and lectures is to pack a lunch and let bike activist Chris Carlsson take you on his annual all-day cycling tour of San Francisco's labor history. It's sure to get you up and down some pretty historic hills.
Noon, $15–$50 sliding scale
Meet at 310 Mission, SF
www.laborfest.net

**LaborFest opening night film**
Attend one of two screenings of *It's a Free World* (2008) at its West Coast premiere. British director Ken Loach's film exposes the exploitation of immigrant labor through the story of two East London women who set up an employment agency for migrant workers.
7 and 9 p.m.
Victoria Theater
2961 16th St., SF
www.laborfest.net

### MONDAY, JULY 7

**Keeping count**
Find out just how vulnerable our election system, and therefore our so-called democracy, is at a screening of *Uncounted: The New Math of American Elections*, sponsored by the San Francisco League of Women Voters. Emmy award-winning director David Earnhardt reveals scarily simple ways of manipulating an election's outcome.
7 p.m., free
Mechanic's Library
57 Post, SF
www.uncountedthemovie.com **SFBG**

# Fighting for the right to party

## Proposed ballot measure would make it city policy to better facilitate concerts and street fairs

**By Steven T. Jones**
› steve@sfbg.com

It's become increasingly difficult and expensive to stage street fairs, concerts, or other parties in San Francisco, a trend chronicled by the *Guardian* over the past two years (see "Death of fun," 05/23/06 and "Death of fun, the sequel," 04/25/07). But event and nightlife promoters have responded with a proposed ballot measure that would write the right to party into the city's charter.

The "Promoting and Sustaining Music and Culture in San Francisco" charter amendment would acknowledge the importance of special events to the city's character, streamline the process for obtaining city permits, and require the nine-plus city departments that promoters must deal with to submit reports outlining how their policies and fee structures will need to be altered to comply with the new mandate for fun.

The measure was developed by the Save SF Culture Coalition, whose members include the Entertainment Commission, Black Rock City LLC (which stages Burning Man as well as events here in town), the Late Night Coalition, and the Outdoor Events Coalition (a group formed last year to counter city policies and neighbor complaints that threatened to scuttle the North Beach Jazz Festival, How Weird Street Faire, concerts in Golden Gate Park, and other events). The measure is sponsored by Sup. Ross Mirkarimi and has picked up four other supervisors as cosponsors, so it needs just one more vote for the Board of Supervisors to place it on the November ballot.

"It was long overdue that the city produce a master plan and vision that promotes a sustainable environment for music, culture, and entertainment throughout the city," Mirkarimi said.

In fact, event promoters say they've been hit by a quadruple whammy that threatens their livelihoods and the vibrant nature of the city: rising fees charged by city departments looking to close budget gaps, increased concern over alcohol consumption and other liability issues, more conflicts over noise in increasingly dense neighborhoods such as SoMa, and the ability of a handful of complaining neighbors to create event-killing permit conditions. And those last two problems are only likely to get worse as the city grows.



**The Haight Street Faire is among the outdoor events that have had difficult dealings with city officials.** | GUARDIAN PHOTO BY BEN HOPFER

"We want the city to create a sustainability policy that will save our outdoor events in the face of all the development that is going on," said John Wood, a member of the Late Night Coalition and a promoter who also serves on the San Francisco Love Fest board of directors. "We need to be able to say, 'This is city policy and you're not following it.'"

Promoter and club owner Terrance Alan was an original member of the Entertainment Commission, which was formed in 2003 in part to resolve complaints over noise and manage relations between nightclubs and their neighbors. But he said the agency has little staff and no leverage over other city departments involved in permitting, which includes the Planning, Building, Port, Police, Fire, Health, and Recreation and Park commissions and departments, as well as the Municipal Transportation Authority and Interdepartmental Staff Committee on Traffic and Transportation (ISCOTT), the body that approves street-closure permits.

"We have been completely unsuccessful at getting their attention," Alan said. But this new measure, he said, would "set the stage for ongoing discussions that need to be happening."

Or as Wood put it, "It would give us ammunition in the future battles we're going to have. It's not going to make those battles go away."

Recreation and Park Department spokesperson Rose Dennis said her agency must deal with many competing concerns, ranging from budgetary issues to being responsive to complaints raised by citizens. "We understand that it might feel heavy-handed, but we have a duty to do so because we have to balance a number of concerns," Dennis said. "[Event promoters] have a bottom line, and we have a bottom line. We have a lot of people to serve."

Yet she said the department will comply with the measure and adjust its policies, fees, and procedures as needed if the measure is approved by voters.

At a June 27 Board of Supervisors Rules Committee hearing, there was lots of support for the measure and no real opposition. "We're concerned about the future of arts and culture in San Francisco," Steven Raspa, who does special events for Black Rock City, said at the hearing.

All three committee members voiced support for the measure, but because it needed some minor changes, a final vote was pushed back to July 9. Proponents characterize the measure as trying to bring some balance to a situation in which the loudest wheels — those of NIMBYs complaining about noise or party detritus — keep getting greased.

"The bureaucracy is hearing from these neighborhood groups all the time," Wood said. "We feel that we are the majority and we need to demonstrate that politically." SFBG

*Amanda Witherell contributed to this report.*

*To read the measure or learn more, visit www.savesfculture.com*

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# The dirty fight over clean energy

## PG&E works to thwart a renewable public power measure

**By Amanda Witherell**
› amanda@sfbg.com



**PG&E's Brandon Hernandez (left) and Darlene Chiu (right) tighten their talking points with Rob Black from the Chamber of Commerce (middle) before speaking against the San Francisco Clean Energy Act at a June 27 public meeting.** | PHOTO BY LUKE THOMAS

A charter amendment for renewable energy and public power appears headed for the November ballot, and already Pacific Gas and Electric Co. is rounding up front groups and touting inaccurate figures in an attempt to scuttle the plan.

The San Francisco Clean Energy Act, introduced by Sup. Ross Mirkarimi, would mandate that the San Francisco Public Utilities Commission "produce a comprehensive plan for providing clean, secure, cost-effective electricity for city departments and residents and businesses."

If passed, San Francisco would exceed state standards by requiring 51 percent clean, renewable energy by 2017; 75 percent by 2030; and 100 percent by 2040. Workforce development is also part of the plan, and if it's determined that public ownership of the grid is the way to go, any employees fired by PG&E will be hired by the SFPUC.

"The San Francisco Board of Supervisors is talking about taking over PG&E," Brandon Hernandez, the corporation's manager of government relations, said at a June 27 Rules Committee hearing on the legislation. "PG&E's system is not for sale," he asserted. He then went on to say a takeover would cost the city "at least $4 billion."

PG&E spokesperson Darlene Chiu told the *Guardian*: "That's our estimate for what our system costs in San Francisco."

But the California State Board of Equalization says all of PG&E's state-assessed San Francisco property was worth $1.2 billion in 2007. The board's appraisers assess PG&E's property for tax purposes and their final figure includes millions of dollars of property that San Francisco would not want to own.

PG&E threw other punches at the city. Hernandez threatened the loss of as much as $29 million per year in taxes and charitable giving. "We no longer will be contributing to San Francisco's nonprofits and service organizations," he said of groups that received $5 million from PG&E last year.

That money buys some political loyalty. The only organizations that spoke against the measure — the San Francisco Chamber of Commerce, the Bay Area Council, and the A. Phillip Randolph Institute — all received bucks deluxe from PG&E. Between 2004 and 2006, the Chamber of Commerce Foundation received $166,000 from the utility; the Bay Area Council and Economic Forum grossed $132,500; and APRI banked slightly more than $100,000.

The Chamber's vice president of public policy, Rob Black, criticized the move toward municipalization because it would make San Francisco, like other municipal utilities, exempt from the state-mandated 20 percent renewable energy by 2010. "The Los Angeles utility is at 48 percent coal. That's not green, that's not renewable. That's something we need to be very careful about," he told the committee.

According to the Los Angeles Department of Water and Power, their power mix is actually 44 percent coal. But Black didn't bother to check; he just took his figures from PG&E moments before, while conferring with Hernandez and Chiu. When questioned by the *Guardian*, Black said, "They didn't come to me. I went to them."

He reiterated the concern that municipally-owned power isn't required by the state to be clean and green, and becoming so could increase rates. "If we're creating cheaper energy, where's the incentive to do conservation?" he asked.

According to statistics from the meeting, the average PG&E household spends $74.55 per month on electricity, with 12 percent of the energy used hailing from renewable resources. An equivalent customer in the Sacramento Municipal Utility District has a bill of $46.60 for 18 percent renewable.

APRI's James Bryant said his Bayview community group has issues with the costs and the idea that former PG&E employees would be hired by the city and subsequently receive worse retirement plans.

When asked if he was there because his organization gets money from PG&E, Bryant said, "Not really." He added, "I don't have anything to do with their decisions. They don't have anything to do with my decisions.

"Of all the amoral things PG&E does, they fund very worthy grassroots organizations and then lean on them to speak against things," Sup. Tom Ammiano said when expressing his support for the legislation. "Not only is San Francisco going to have public power, the state of California is going to have public power."

Other public comments overwhelmingly supported the measure.

Some energy activists have been concerned that the legislation would derail or delay efforts to move toward renewables through the community choice aggregation (CCA) program. However, Mirkarimi's aide, Rick Galbreath, said the two go hand-in-hand. "CCA is a shorter term thing. CCA is now," Galbreath said. "If public power passed tomorrow, we'd still be building CCA under contracts."

Rules Committee members expressed support for the legislation, though some amendments and adjustments require another hearing, which will be held July 9. SFBG

# Bad grades

## Audit supports allegations of problems with bond money at City College

**By G.W. Schulz**
› gwschulz@sfbg.com

A much-anticipated audit of City College of San Francisco's spending of bond money finds that school officials promised voters more than they could possibly deliver and then didn't allow proper oversight of hundreds of millions of dollars in public funds.

A minority faction on City College's Board of Trustees has for years sought a performance audit of the school's bond projects, which includes $441.3 million authorized by voters during elections in 2001 and 2005. The audit by Sacramento-based MGT of America was released June 4.

The faction, led in large part by longtime trustee Milton Marks, often publicly quarreled with former Chancellor Phil Day over the matter, arguing that Prop. 39, a state ballot measure that passed in 2000 and made it easier for school districts to get voter approval for bond financing, legally required full annual performance audits of its capital spending on new classrooms, laboratories, a gymnasium, and a performing arts center.

But school administrators denied they were necessary or claimed that the cursory, more limited financial audits done each year met the legal mandate. Pressure on Day's administration finally became insurmountable last year as San Francisco's District 12 state Assembly Member Fiona Ma began threatening to have the state conduct its own audit, offering deeper scrutiny and wider disclosure than City College officials were perhaps prepared to stomach.

"My overall feeling is that we appreciate their efforts, accept their findings, and will implement all of the recommendations," a conciliatory Vice Chancellor Peter Goldstein told the *Guardian* in response to the report.

While mostly mild in its language, the audit shows that the school may have violated state law by granting several small contracts to the same construction companies so City College could avoid the headache of competitive bidding.

The state's Public Contract Code requires that projects costing more than $15,000 go to the lowest responsible bidder through a competitive process, a provision designed to save money for taxpayers. But between 2005 and 2006, the community college entered into seven separate no-bid contracts with one construction firm totaling $83,545 for work at its Cloud Hall facility on Ocean Avenue.




**City College of San Francisco has been the subject of recent investigations for financial shenanigans by the media, government regulators, and even a criminal grand jury.**
GUARDIAN PHOTO BY ARLENE ROMANA

"It's unfortunate that two of the project managers were not aware or did not appreciate the importance of that rule," Goldstein said. "They've been counseled and we don't expect to have any more occurrences of that type."

The auditors found "similar multiple contracts" — totaling less than $100,000, Goldstein said — where the work should have been combined into one larger contract and approved by the school's independently elected Board of Trustees.

The audit reserved special criticism for a bond oversight committee required by Prop. 39 to watchdog the school's capital spending. The *Guardian* reported last year that such committees in other districts, for example, West Contra Costa County routinely received full performance audits and met more often than City College's oversight committee (See "Who's following the money?", 07/10/07).

But the group of citizens here, which includes San Francisco Treasurer José Cisneros and former *San Francisco Chronicle* publisher Steve Falk, who's now head of the San Francisco Chamber of Commerce, has done far less than what the law asks it to do.

The report says that one oversight committee member, who goes unnamed, told the auditors that it wasn't the committee's responsibility to determine how City College actually spends the funds. The auditors also watched former Chancellor Day tell the committee at a January meeting that its reach was limited solely to ensuring that City College complied with certain provisions of the state's Constitution.

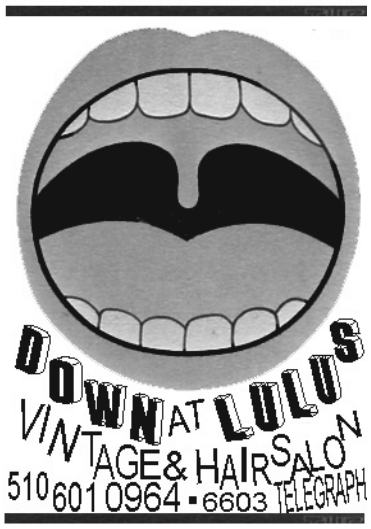
That turned out to be totally untrue. "The intent of this law is to provide a broad oversight role for the committees, thereby encouraging cost-effective use of bond funds," the report states.

"Many of these things that are in the report are things that people on the board have been saying all along," Trustee Marks said. "We really shouldn't have had to spend $250,000 for someone on the outside to tell us this."

The original estimate for all of City College's ambitious bond projects amounted to about $539.7 million, and the school has offset many of those costs by securing tens of millions of dollars in matching funds from the state. But as of January, the total cost has ballooned to $968 million. Last year the *Guardian* reported that the school gutted several projects promised to voters by "reallocating" roughly $130 million from their budgets to save other projects suffering from skyrocketing cost overruns (See "The City College shell game," 07/03/07).

Trustee John Rizzo, who joined Marks in asking for an audit, said he wished the report had done more to explain why many of the projects were poorly planned, leading to millions of dollars in higher costs. He cited as examples the new Mission Campus and a health and wellness center for athletes.

Rizzo told us, "Just from what contractors say and what staff has been reporting, that still needs to be looked at." SFBG









**EVENTS** SFBG.com

### PENNY ARCADE: A SEMI-ACOUSTIC MUSIC SHOWCASE

*Former Guardian staffer Raul hosts a monthly event featuring local and traveling indie, pop, folk, rock, Americana singer-songwriters and bands. It's a night strictly for those in search of good vibes, great tunes, plenty of drinking, and an awesome time. This installment features Mike Therieau, Stringer Belle, Chloe Makes Music, Homesick Elephant. 8pm, $8.*

*July 2 @ The Make Out Room, 3225 22nd St at Mission*

*MYSPACE.COM/PENNYARCADESF*

### ASIAN ART MUSEUM: MATCHA: SOUND OF THE SAGES

*Start off your 4th of July festivities with some friends, our big summer show, and live music. Enjoy the guqin -- one of China's most revered and oldest musical instruments -- and its classic masterpieces as performed by renowned master Wang Fei. She'll not only strum passionately on this melodic instrument, she'll also share the stories behind the music. Try your hand at brush painting, chat with a docent about Power & Glory: Court Arts of China's Ming Dynasty, explore the scholarly arts of China in the galleries, or simply kick back with a drink. Talk about a relaxing way to kick off a long weekend. Visit the website for details. $5, 5pm – 9pm.*

*July 3 @ Asian Art Museum, 200 Larkin Street*

*ASIANART.ORG*

### GUARDIAN ARTS SERIES: MIDNIGHT MASS 2008 OPENING WEEKEND!

*Peaches Christ returns this Fourth of July to present her eleventh annual season of Midnight Mass in San Francisco. This year's season kick-off happens on the Fourth of July with the only film to have screened at all eleven seasons of Midnight Mass and is considered by many to be Ms. Christ's signature show: SHOWGIRLS! For the first time ever, Peaches has invited actual cast-members from this modern day cult classic to share the true stories, scandals, & secrets about the making of this masterpiece! Don't miss Patrick Bristow, red-headed dance instructor "Marty," telling you to thrust it! Thrust it! Be there when Peaches asks "Penny / Hope," Rena Riffel, what it was like on-set playing the shadow character to Elizabeth Berkley's "Nomi Malone," and more! As always, free lap-dances with every large corn.*

*July 4-5 @ Landmark's Bridge Theatre, 3010 Geary (four blocks west of Masonic)*

*PEACHESCHRIST.COM*

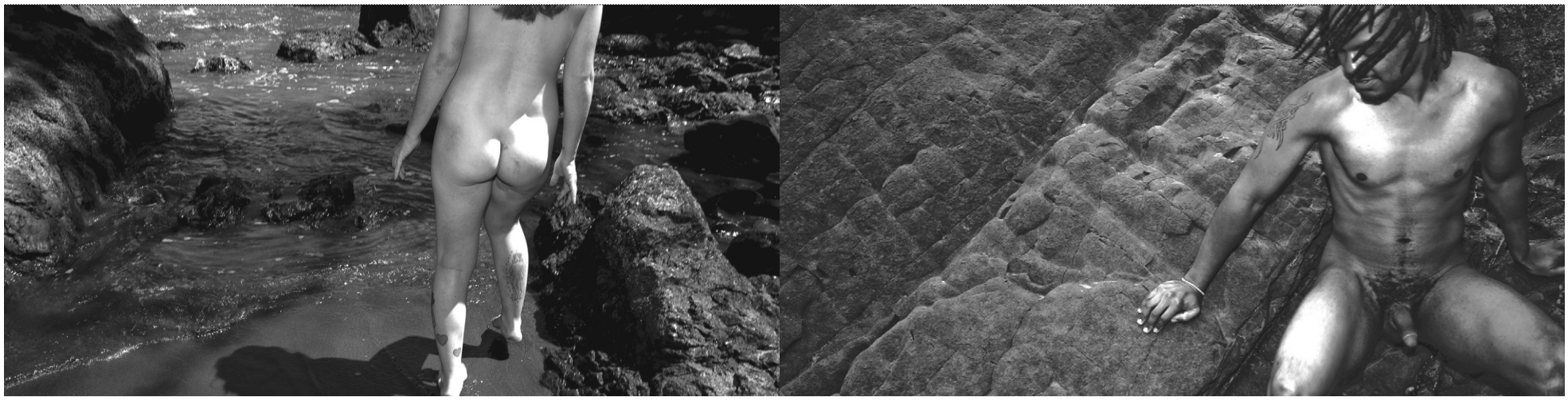
### MIDNIGHT MASS 2008

*Peaches Christ returns with her eleventh annual season of Midnight Mass in San Francisco. Get ready for eight more weeks of midnight movie insanity sure to satisfy the appetites of cult film fans everywhere. Peaches assures us however that the films are only the beginning. Be more afraid of her legendary and award winning pre-show! Midnight Mass has grown to become a uniquely San Franciscan phenomenon attracting sell-out crowds in the Bay Area and beyond. Visit the website to review the program schedule, purchase tickets, and more. All shows $13 (except Underground Fest which is $10.)*

*July 4 – August 22 @ Landmark's Bridge Theatre, 3010 Geary (four blocks west of Masonic)*

*PEACHESCHRIST.COM*

GUARDIAN



**Cozy coves, private ponds, and sun-dappled skin (don't forget the sunscreen) — dare to go bare when reliable summer weather finally hits the area. Dolores wades in at Muir Beach (left) and Max dries off at Baker Beach.** | GUARDIAN PHOTOS BY KEITH AGUIAR

# Nude beaches 2008

## Presenting our 34th guide

**By Gary Hanauer**
› garhan@aol.com

Want to know (finally) one good thing about soaring gasoline prices? Clothing-optional coves, lakes, ponds, rivers, waterfalls, meadows, and paths are less crowded than they have been in a decade. Many people, it seems, are cutting back on their driving, even if it's to their friendly nude beach.

Over the first few weeks of this year's beach season, fewer people have showed up at even the most popular nude sites than during the same period just last year. Sure, there are other issues — at Red Rock Beach, for example, greater sand erosion than usual means less beach. But visitors to Northern California's shorelines cite escalating gas prices as the top reason for planning trips more carefully and communing with nature less often.

"Every time I go to Limantour [a clothing-optional beach in Point Reyes], it costs me $12 to $15 in gas. So the weather has to be perfect, or I won't go," says North Bay resident Michael Velkoff. Before leaving, he likes to check weather sites: www.stinson-beach-cwd.dst.ca.us/weather/Current_Vantage_Pro.htm or www.littlebeachmaui.com/redrock/elements.htm (click on "satellite photo of fog over Bay Area").

For those who do go**,** there's more room than ever for visitors interested in a naked daytime or lunar hike, a hunt for jade on the beach while wearing nothing, clothes-free whale-watching, bare-bottom Ultimate Frisbee or Scrabble, a free surfing show while sunbathing in the buff, or skinny-dipping at a site so isolated you have to swing on a rope to get there.

If any of this interests you, we've got the info on how, where, and when to do it all in our updated 34th Nude Beaches Guide. Whether you want to spice up your life with adventure (who knew you could be nude next to a waterfall at Marin's Alamere Falls, or walk naked on two different trails in the East Bay and one in the North Bay?) or just kick back with a good book, towel, and some thongs (the shoe kind, of course), our guide will help you find an array of choices in and around the Bay Area.

Speaking of choices, would you like to help improve our guide? Please send suggestions, new beach finds, better directions (especially road milepost numbers), and trip reports to garhan@aol.com or via snail mail to Gary Hanauer, c/o *San Francisco Bay Guardian*, 135 Mississippi St., San Francisco, CA 94107. Be sure to include your phone number so we can fact-check.

About the ratings: We awarded an A to places that are large or well-established and where the crowd is mostly nude; B to places where less than 50 percent of the visitors are nude; C to small or emerging nude areas, and D to spots we suggest you avoid.

Additional note: What follows is an abridged version of our complete guide. Visit www.sfbg.com for full descriptions of clothing-optional spots in San Francisco, Alameda, Contra Costa, Marin, San Mateo, and Santa Cruz counties. And keep checking back throughout the summer for updates, including Humboldt, Lake, Monterey, Sonoma, and Lake Tahoe.

## SAN FRANCISCO COUNTY

### ▸LAND'S END BEACH

A nude beach just a few miles away from San Francisco's Civic Center — what could be more convenient for getting out of that 9 to 5 garb? Take a short hike down a trail that begins near the end of Geary Boulevard to discover a little cove with sandy spots, rocks you can use to build windbreaks, great views, and — on sunny days — up to a few dozen naked sunbathers.

**Legal status:** Clothing-optional use is permitted in this portion of the Golden Gate National Recreation Area (GGNRA) as long as you don't touch anyone and no one complains. Rangers occasionally visit the area on foot and horseback.

**How to find it:** At the end of Geary, park in the dirt lot up the road from the Cliff House. Take the trail at the far end of the lot. About 100 yards past a bench and some trash cans, the path narrows and bends, rises, and falls, eventually becoming the width of a road. Don't take the road to the right, which leads to a golf course. Just past another bench, as the trail turns right, go left toward a group of dead trees where you will see a stairway and a "Dogs must be leashed" sign. Descend and head left to another stairway, which leads to a 100-foot walk to the cove. Alternately, you can follow the service road below the El Camino del Mar parking lot 1/4 mile until you reach a bench, then take the trail there. It's rough in spots, and at the end you'll have to scramble over rocks.

**The beach:** Presidio area resident and beach regular Joseph Friday says: "I like the little, watery grottoes. There are rocks for sunbathing but there are also patches of sand away from where you enter the beach." From the bottom of the trail, walk left (west) until you come to some nice sunbathing nooks. The wind can come up without warning, so bring a windbreak or use the rocks on the beach to make your own.

**The crowd:** On a typical hot weekend day, the 1/4-mile long cove gets up to 30 visitors — 80 percent gay men. In May, one visitor found six nudes, all men, on the sand.

**Problems:** Long walk; random "sex patrols" by rangers; reports of drug use; public sex on trails and nearby; fog and wind; rocky; swimming not allowed; trails other than main one are unsafe, may be closed, and/or have poison oak.

**Rating:** A.

### ▸NORTH BAKER BEACH

Recommended!

In a phenomenon that started two years ago, visitors at North Baker still enjoy watching playful dolphins, which often appear just offshore in groups of two to 12 from around noon to sunset. "We're still getting them," confirms regular visitor Paul Jung, a self-employed plasma TV installer who lives about 10 minutes from the sand.

"We've had zero problems this season," adds Jung, who usually spends two or three hours a day at the shore wearing nothing but the cigar hanging from his mouth. "I like getting my job done, then hitting the beach."

Sunbathing, volleyball playing, and people-watching are favorite activities at Baker. "It's like the cantina in the first *Star Wars*," says visitor Michael Joseph McMahon.

"What makes it special is that about 80 percent of the crowd on the sand wasn't here five years ago," says Jung, who noted that visitors tend to be younger and more politically active than the Baker regulars of the 1990s. "Sometimes I wish they'd just stop talking politics, but, hey, it's an election year."

**Legal status:** Part of the GGNRA. See Land's End entry for policy.

**How to find it:** Take the 29 Sunset bus or go north on 25th Avenue to Lincoln Boulevard. Turn right and take the second left onto Bowley Street. Follow Bowley to Gibson Road, turn right, and follow Gibson to the east parking lot. Head right on the beach to the nude area, which starts at the brown and yellow "Hazardous surf, undertow, swim at your own risk" sign. Note: some motorcycles in the lot have been vandalized. Instead of parking in a car space (which angers car owners), a regular suggests people "park their motorcycles in the bicycle area near the lot's fence." Look for motorcycles parked next to a "no parking" sign, which actually refers to car parking only.

**The beach:** Long and narrow, with several tide pools at the north end (accessible only during low tide, located around the big rocks at the northern tip).

**The crowd:** "You'll find young people, older types, men, women, Bay Area residents, tourists, gays, and straights," says former regular Ray Borkowski of San Francisco. "There should be nude beaches like it everywhere."

"There's a group who plays volleyball there who can be a little cliquish until they get to know you," Jung adds. "But you're sure to meet all types, from doctors and lawyers to homeless people." On a June weekday, he counted 80 visitors. Depending on the weather, visitation ranges from dozens to hundreds. Men usually outnumber women, especially on weekdays.

**Problems:** Because the parking lots fill quickly, police sometimes ticket illegally parked cars. Expect fog, wind, a few gawkers (usually in the afternoon on the rocks above the beach), and large crowds on hot days as well as uncomfortably warm sand. Swimming is allowed, but signs warn of hazardous waves. Readers also have complained about public sex acts near middle Baker, where the nude area begins. "If they want to avoid problems, women should come to the north end of the beach," Jung suggests.

**Rating:** A. On a scale of 1–10, Jung gives it a "10 or more." Friday says he would rate it "maybe an 8.5 for its cleanliness." Borkowski, who would like more shade "from maybe a palm tree" and some bathrooms added to the beach, awards it an 8.

### ▸GOLDEN GATE BRIDGE BEACH

Want privacy? Then you might want to pick a beach other than Golden Gate Bridge Beach, which attracts



**Ethel digs in (left) and Sadie stretches out at Baker Beach. For our complete Nude Beaches guide, visit sfbg.com.** | GUARDIAN PHOTO OF ETHEL BY KEITH AGUIAR; PHOTO OF SADIE BY DEMETRIUS GONZALEZ

dozens and sometimes even hundreds of visitors on warm summer weekends. Perhaps because of its gorgeous views, the crowds keep coming to the trio of rocky enclaves that are also known as Nasty Boy Beach and Marshall's Beach, even though slippery, dangerous trails can make getting there risky business.

"It's a very cool beach," Friday says. "And it's really nice to walk in the water here. On the nicest days in low tide, you can go out up to 150 feet." In the spring, look for bowers of flowers on the bluffs. Downsides include clusters of poison oak on the trail (sometimes clipped by volunteers), which is otherwise unmaintained and often turns into a slushy, blue goo of mud after rainstorms. GGNRA rangers suggest visitors go elsewhere and avoid swimming.

**Legal status:** Part of the GGNRA.

**How to find it:** Go to North Baker Beach, park in the main lot, and walk north along Lincoln Boulevard, passing the sand ladder that leads to North Baker. Just north of the ladder trail, look for a dirt road with a gate, leading to Battery Crosby. Follow it, then hike up the trail immediately on the left (south) side of the old fort to the top of the bluff. Take the trail straight west as it goes downhill toward the ocean. Wear long sleeves and pants to protect against poison oak — "there can be a lot of it," Friday says. At a small, crumbling, concrete bulkhead, the trail goes north along the bluffs and eventually down a shorter, steep section with small steps cut into the gully. The main path ends at the south end of Golden Gate Bridge Beach.

**The beach:** A series of three small rocky beaches located below Fort Winfield Scott. The main beach trail tends to be slippery, heavily eroded, and dangerous. "In spring and winter, you'll probably be following a cascade of muddy prints," Friday says.

**The crowd:** Weekend usage can top 100, 200, or even 300 visitors on the hottest days. Most visitors are nude. During the week, a few dozen users is more the norm.

**Problems:** "I had to stop going there because it's such a pickup scene," Friday says. "On weekends, you feel like a piece of meat on display." This beach also has slippery, crumbling, sometimes muddy, and poison oak–lined trails; trash; rocks; wind and fog; unsafe swimming conditions; sex on the beach; and often too many people jammed into too little space.

**Rating:** A. "On a scale of 1–10, I'd give it a 10 for scenery but only a 5 for the crowd," Friday says.

### FORT FUNSTON BEACH

More renowned for its dog lovers and hang-gliding fans, on warm weekdays — when no rangers are around — a few brave naturists throw down their towels at Fort "Fun in the Sun," on the south side of the city. They're sometimes tucked away between the sand dunes on the shore.

What to expect: dogs on parade. As you exit your car in the big parking lot, you may see a virtual "dog show in motion." The four-footed procession includes mutts big and small along with purebred and designer dogs, all accompanied by their human guardians. Hang gliders from a nearby glider port and horseback riders from a local rental stable are other common sights.

The dunes only attract occasional topless and naked sunbathers. GGNRA rangers have been trying to roust them for years by acting on the one or two complaints they receive each year.

**Legal status:** Part of the GGNRA, which issues citations if rangers see you nude or receive complaints.

**How to find it:** From Ocean Beach, drive south on the Great Highway. After Sloat Boulevard, the road goes uphill. From there, curve right onto Skyline Boulevard, go past one stoplight, and look for signs for Funston on the right. Turn into the public lot and find a space near the west side. At the southwest end, take the sandy steps to the beach, turn right, and walk to the dunes. Find a spot as far as possible from the parking lot. Do not go nude here on the weekends, and if you don't like dogs, go elsewhere.

**The beach:** Soft, sandy dunes where you can make your own private, semi-secluded nude beach.

**The crowd:** Families use the beach on weekends and holidays, so nude use often dries up then.

**Problems:** Lack of tolerance by rangers; privacy problems on weekends; crowded parking lot on warm days; rough water; may be seen from overhead by hang gliders; roaming, sand-kicking dogs.

**Rating:** C.

## ALAMEDA COUNTY

### STRAWBERRY CANYON POOL

The deck and surrounding grassy area at the East Pool, one of three pools in the Strawberry Canyon Recreation Area run by the University of California, Berkeley, has long been used for topless sunbathing. The 25-yard-by-25-yard pool with six lap lanes finally reopened, but there's no word yet on whether the fun in the sun will continue. Before the closure, rule No. 8 of the posted regulations said that "Bathing suits must be worn at all times by all patrons using the facility (State of California Health Code); topless sunbathing permitted."

Although thongs and topplessness are banned at the facility's West Pool, over the years topless use of the East Pool has depended on the weather and the crowd. One visitor says she had been top-free there "every weekend" for two years before the pool was closed for repairs. Very few women were going topless on weekdays, but a fair number were on warm weekends when in the company of other top-free sunbathers. Note: neither all-nude sunbathing nor topless swimming are permitted, and top-free sunning was OK only on the deck of the 80-degree adult lap and "water jogging" East Pool, not at the other two.

**Legal status:** Part of UC Berkeley.

**How to find it:** In Berkeley, take Dwight Way east toward the hills. Two blocks after Piedmont Avenue, turn left onto Prospect Street, which winds around Memorial Stadium. Turn right onto Centennial Drive and follow signs a short distance to the Strawberry Canyon Recreation Area parking lot. Walk past the wading pool and the family-oriented West Pool. The Strawberry Canyon fee for nonstudents is $5 a day, and $60-to–$75 for a 15-entry pass.

**The beach:** A deck and a grassy area around the deck of a large pool used for adult lap swimming.

**The crowd:** Mostly UC Berkeley students, professors, staff, and other Berkeley-area residents, leaning heavily toward the young. At the www.topfreedom.com site, Becky of Oakland reports that "top freedom" was previously ranging "from 10 to 50 percent on warm and sunny weekend afternoons."

**Problems:** Not designated for full clothing-optional use; no sand; not private; people must be in suits to swim or walk; fee.

**Rating:** B.

## SAN MATEO COUNTY

### DEVIL'S SLIDE

Recommended!

As work continues on a road and tunnel project that will bypass Highway 1 (for details, see www.origin.mercurynews.com/localnewsheadlines/ci_9599936), more and more clothed visitors are streaming onto clothing-optional Grey Whale Cove State Beach, better known as Devil's Slide to most users. Five years ago, about half the users were naked. Now, on the warmest days when as many as 200 people are present, about 75 percent wear suits, according to beach regulars. "Everyone seems to coexist," says Russ, a visitor, "but I still feel a little uneasy." Gawkers have become another problem.

To find most of the nudists, go to the north end of the big sandy beach. Pluses include beautiful views and what Russ calls "easy parking." Adds Ron, who is a regular and often plays Frisbee or swims there, "The waves are pretty good." As for minuses, there's no lifeguard on duty, even though signs warn of occasional dangerous surf. The beach is open every day of the year. Dogs are prohibited.

**Legal status:** Gray Whale Cove State Beach.

**How to find it:** From San Francisco, take Highway 1 south through Pacifica. Three miles south of the Denny's restaurant in Linda Mar, turn left (inland or east) on an unmarked road, which takes you to the beach's parking lot, from which a 146-step staircase leads to the sand. "The steps are in good shape," Ron says. Coming from the south on Highway 1, look for a road on the right (east), 1.2 miles north of the Chart House restaurant in Montara.

**The beach:** A 300-foot long site surrounded by orange-hued sandstone cliffs on one side and the beautiful Pacific Ocean on the other. Devil's Slide is a great place to read, tan, jog, play Frisbee, or watch (true to its state beach name) gray whales, pelicans, and surfers.

**The crowd:** Tourists, families, surfers, and naturists all use the beach.

**Problems:** Influx of suited visitors; cold water, fog, and wind; landslides sometimes close Highway 1; long walk to the beach; three great white sharks seen in the 1980s; parking fee. Some sexual activity reported in the north cove area in recent past. Rangers occasionally warn nude patrons, "Don't even think of having sex here," and have even made a few arrests. But based on several reports we've received, rangers only make spot checks on the sand. "They should cite people more often who are acting sexually," says Bay Area Naturists leader Rich Pasco.

**Rating:** A. SFBG

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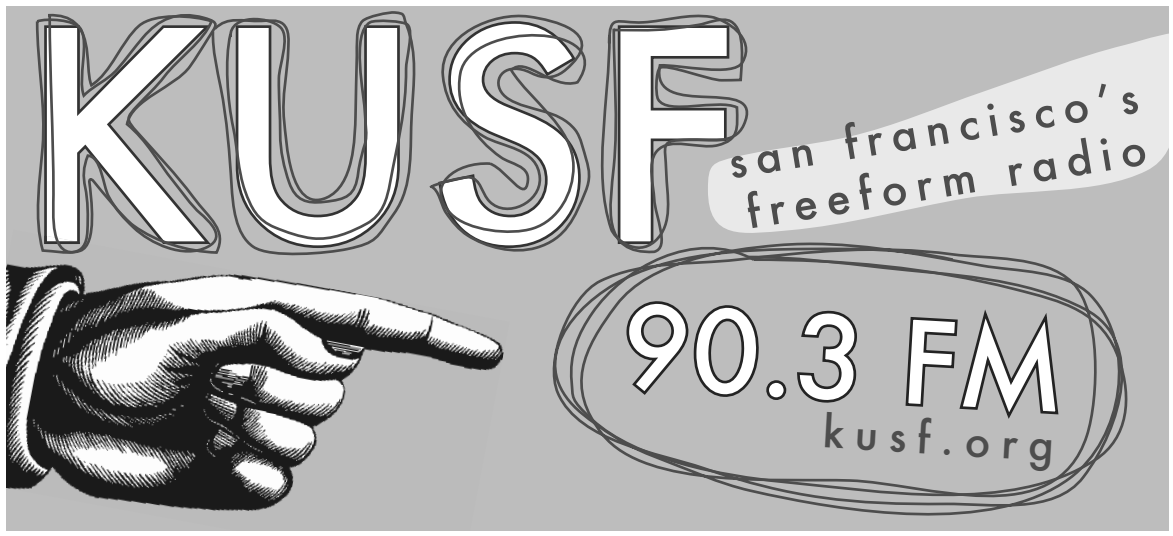
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# The carfree challenge

**By Steven T. Jones**
› steve@sfbg.com

**GREEN CITY** A large group of San Francisco's top alternative transportation advocates traveledo to Portland, Ore., for the Towards Carfree Cities international conference June 16-20, marveling at a transportation system widely considered to be the most progressive in the United States.

"Portland is light-years ahead of everyone else in this country," said Leah Shahum, executive director of the San Francisco Bicycle Coalition, who attended the conference along with representatives from the San Francisco Planning and Urban Research Association, San Francisco State University, prominent urban design firms including Arup (which is designing the new Transbay Terminal project), architect David Baker, and other institutions.

Public transit in Portland is extensive, cheap, frequent, and easy to use, with the Max line — unlike Muni — allowing bicycles on the trains. Walking is encouraged by new design standards and public information campaigns. A riverside freeway was replaced by open space years ago. And the large network of bicycle paths and other improvements to promote cycling have made Portland the only large city to earn the platinum designation from the League of American Bicyclists (San Francisco is one tier down at gold).

"But the reality is Portland is far from being great," was the sobering assessment from keynote speaker Gil Peñalosa, the former parks director of Bogotá, Colombia, who pioneered carfree policies there before pushing the issues internationally through the nonprofit Walk and Bike for Life.

Cities are facing multiple crises connected to over-reliance on the automobile — declining public health, environmental degradation, resource depletion, loss of community, and not enough space in US cities to handle the 100 million people they'll need to accommodate in the next 35 years. And Peñalosa said most are responding with baby steps that deny the scope of the challenge.

"We're not doing enough," he said, noting that even the best US cities are way too dependent on automobiles compared to cities that have made the biggest advances in reducing automobile use, such as Copenhagen, Amsterdam, Berlin, Paris, Barcelona, and Vancouver.

"That's where Portland belongs, and that's the challenge," Peñalosa said. "Under existing conditions, we have to make major leaps instead of baby steps."

It was the first time that this eighth annual conference has been held in the United States, and organizers said they hoped its message will resonate in a country that needs to change profoundly if it is to efficiently manage its growth while playing a positive role in dealing with global climate change.

Many of the ideas raised at the conference and pursued in Portland are beginning to spread. The conference opened with Depaving Day, a pavement-removal effort that has many adherents in the Bay Area, and closed with Sunday Parkways, during which a six-mile loop in North Portland was closed to cars. Such "Ciclovias," which Peñalosa started in Colombia, are planned this August in New York City and San Francisco.

"There are people from all over the world doing amazing work," said local conference coordinator Elly Blue of the Portland group Shift, which organized the conference to coincide with Portland's annual Pedalpalooza, two weeks of fun bike events and other festivities.

Many attendees noted that global warming, high gasoline prices (and the specter of Peak Oil), worsening public health, and persistent traffic congestion have made many big city leaders more open to carfree concepts than they're ever been.

"The climate is changing," League of American Bicyclists director Andy Clarke said. "This is our time. It's our moment to seize the opportunity and change our communities."

Mia Birk, Portland's former bicycle-policy coordinator, added, "We're not anti-car, but we're trying to create a system where walking and biking are viable transportation options." Birk now runs Alta Planning and Design, which is working on carfree and car-light projects with hundreds of cities around the world, including some in the Bay Area.

"What we're talking about is a true cultural revolution to encourage that kind of shift," Birk said, inviting the crowd to "be a part of that revolution." SFBG

MORE AT SFBG.COM

**For more *Guardian* coverage of the conference, visit www.sfbg.com/blogs/politics**

# Nine years of everything

**By Annalee Newitz**
› annalee@techsploitation.com

**TECHSPLOITATION** I've been writing this column for nine years. I was here with you through the dot-com boom and the crash. I made fun of the rise of Web 2.0 when that was called for, and screamed about digital surveillance under the USA-PATRIOT Act when that was required (actually, that's still required). I've ranted about everything from obscenity law to genetic engineering, and I've managed to stretch this column's techie mandate to include meditations on electronic music and sexology. Every week I gave you my latest brain dump, even when I was visiting family in Saskatchewan or taking a year off from regular journalism work to study at MIT.

But now it's time for me to move on. This is my last Techsploitation column, and I'm not going to pretend it's not a sad time for me. Writing this column was the first awesome job I got after fleeing a life of adjunct professor hell at UC Berkeley. I was still trying to figure out what I would do with my brain when Dan Pulcrano of the Silicon Valley *Metro* invited me out for really strong martinis at Blondie's Bar in the Mission District and offered me a job writing about tech workers in Silicon Valley. My reaction? I wrote a column about geeks doing drugs and building insanely cool shit at Burning Man. I felt like the hipster survivalist festival was the only event that truly captured the madness of the dot-com culture I saw blooming and dying all around me. I can't believe Dan kept me on, but he did.

Since then, my column also found a home in the *Guardian* and online at Alternet.org, two of the best leftist publications I've ever had the honor to work with. I've always believed the left needed a strong technical wing, and I've tried to use Techsploitation to articulate what exactly it would mean to be a political radical who also wants to play with tons of techie consumerist crap.

There are plenty of libertarians among techie geeks and science nerds, but it remains my steadfast belief that a rational, sustainable future society must include a strong collectivist vision. We should strive to use technologies to form communities, to make it easier for people to help the most helpless members of society. A pure free-market ideology only leads to a kind of oblivious cruelty when it comes to social welfare. I don't believe in big government, but I do believe in good government. And I still look forward to the day when capitalism is crushed by a smarter, better system where everyone can be useful and nobody dies on the street of a disease that could have been prevented by a decent socialized health care system.

So I'm not leaving Techsploitation behind because I've faltered in my faith that one day my socialist robot children will form baking cooperatives off the shoulder of Saturn. I'm just moving on to other mind-ensnaring projects. Some of you may know that I've become the editor of io9.com, a blog devoted to science fiction, science, and futurism. For the past six months I've been working like a maniac on io9, and I've also hired a kickass team of writers to work with me. So if you want a little Techsploitation feeling, be sure to stop by io9.com. We're there changing the future, saving the world, and hanging out in spaceships right now.

I also have another book project cooking in the back of my brain, so when I'm not blogging about robots and post-human futures, I'm also writing a book-length narrative about, um, robots and post-human futures. Also pirates.

The past nine years of Techsploitation would have been nothing without my readers, and I hope you can picture me with tears in my eyes when I write that. I've gotten so many cool e-mails from you guys over the years that they've filled my heart forever with glorious, precise rants about free software, digital liberties, sex toys, genetic engineering, copyright, capitalism, art, video games, science fiction, the environment, and the future — and why I'm completely, totally wrong about all of them. I love you dorks! Don't ever stop ruthlessly criticizing everything that exists. It is the only way we'll survive. SFBG

*Annalee Newitz (annalee@techsploitation.com) is a surly media nerd who is slowly working on fixing her broken WordPress install at www.techsploitation.com, so eventually you'll be able to keep up with her there again.*

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***...You're a tool. Obviously not a real journalist huh?***
*-Laura*

You call them douchebags? So, if I were to believe what is written in this lame article, every single rumour ever spread about someone is correct? This is the worst written article I've ever seen. Here's hoping you grow up sometime soon.
*-Hayley*

HAHAHA EVERY FOB FAN IS ATTACKING YOU, G.W. SCHULZ... INCLUDING ME. Youre the douchebag and youre totally unprofessional..btw youre just adding to th press fob gets n stregthening their fan base when we all band together and tell off morons like you. get a life bastard
*-teagan*

***Biggest piece of shit this article was. How unprofessional can you get.***
*-Brianna*

Why is everyone so upset that he used the word "douchebag"? The article rings true, they copied the lyrics from American Nightmare. YOU PEOPLE ARE MINDLESS FANS OF A MEDIOCRE BAND. You're all probably so obsessed with FOB that you were just google'ing "Fall Out Boy" and reading every article that appeared. This writer is making a fair point: that this band gets credit from morons like you, when they aren't even original. Deal with the facts, and forget about the word "douchebag", douchebags.
*-Rational Discourse*

Asshole. You're the douchebag. ***I hope you regret every letter you typed about these awesome boys.*** They're better people than you'll ever be. I'm glad this "article" (learn to spell and stop writing like a 10 year old - bigger words don't compensate for bad writing) will give you a chance to see how many people LOVE them. AND how many people HATE you. Fuck you and don't EVER insult Fall Out Boy again.
*-Cate*

when has it been even proven that they didnt writ their own lyrics? this dude says it and all of a sudden its true? good job you piece of horeshit, its assholes like you who are jealous of FOB's success arent cant help but be an asshole. Heres a reality check, YOU are the douchebag
*-halbie*

FUCK OFF!
-Fall Out Girl

When you learn how to write a REAL article, then try again. this was the most unprofessional, biased immature "article" i have ever read.
*-Alex*

OMFG ROFLLLL. you're so ignorant it's completely insane. i award you no points. and may God have mercy on your soul.
*-Britny*

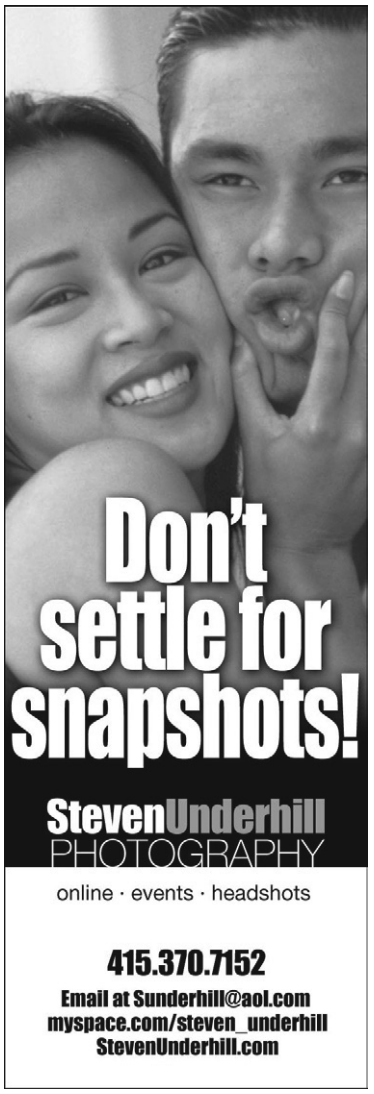
Wow...You used the word Douche/Douche bag 6 times... Don't you feel oh,so proud? Lemme tell you somethin',kid. Get.A.Fuckin'.Life. ***This was so unprofessional that I was expecting noob speak about a quarter of the way in.*** And by the way,"Douche" can only be used so many times before it becomes kinda useless. May I suggest,perhaps a God fuckin' dictionary you pathetic manna be of a journalist.
*-Chelsea*

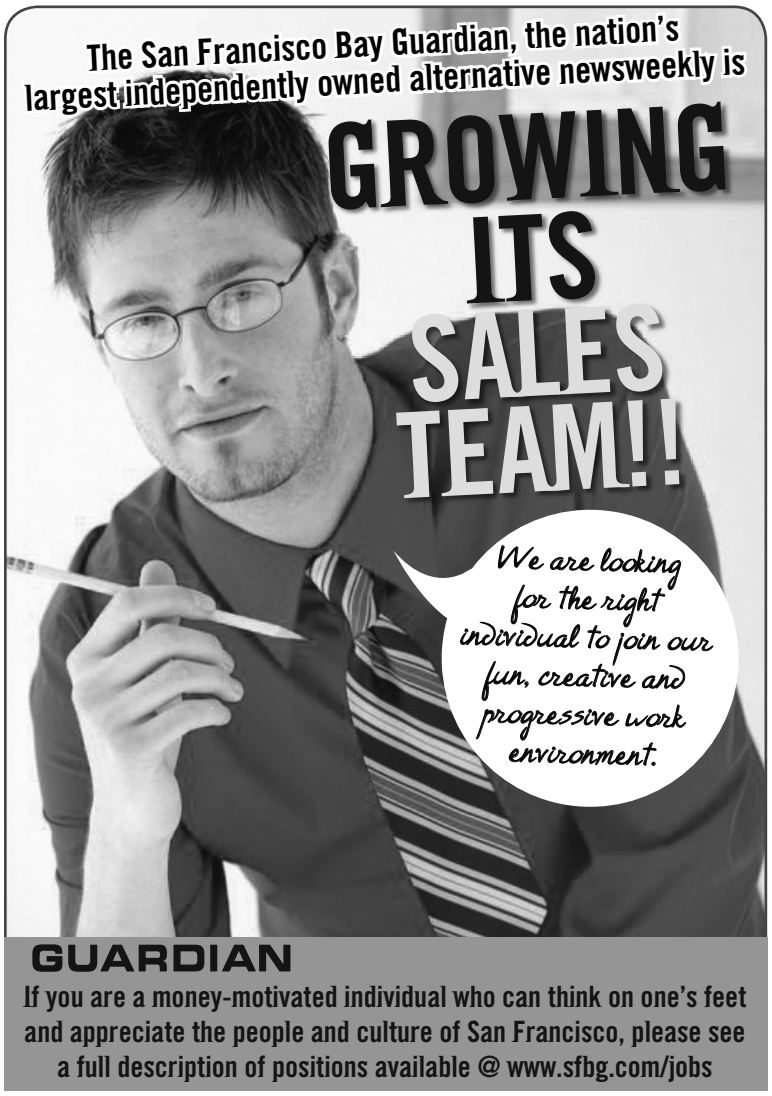
***STFU. you need a life. and a better vocabulary. go skate into an AIDS tree.***
*-taylor*

LOL FAIL. FAIL FAIL FAIL.
and bwahahah Fall Out Boy are and will always be better musicians that you are a writer. -sends you a thesaurus- there's more than one insult in the english language than "DOUCHE DOUCHE DOUCHEBAG DOUCHE" :p FAIL.
*-Ashley*

COMMENTS ON "DOUCHEBAGS IN FALL OUT BOY MIGHT GET SUED AGAIN FOR RIPPING OFF YET ANOTHER BAND" POSTED BY G.W. SCHULZ ON THE GUARDIAN'S NOISE BLOG AT WWW.SFBG.COM

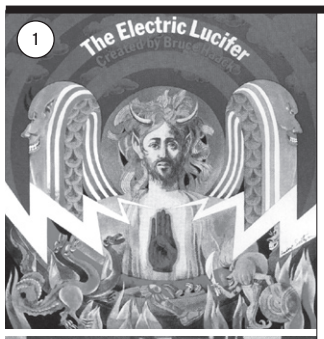
GUARDIAN
NEVER AFRAID TO PISS OFF THE TWEENS

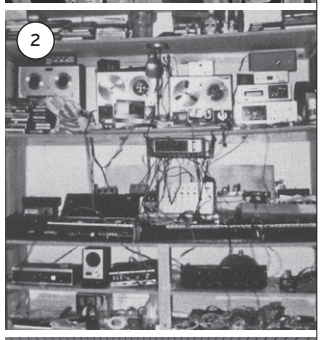


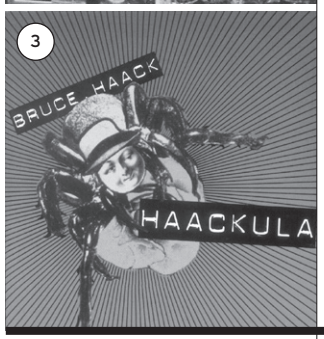



# GUARDIAN

## THE SAN FRANCISCO BAY GUARDIAN **PICKS**





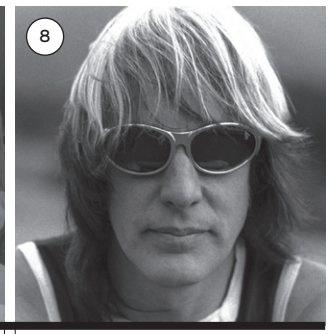











JULY 2-8, 2008

## HAACK!

**By Johnny Ray Huston**
› johnny@sfbg.com

In the constellation of tortured geniuses who made electronics go pop, Bruce Haack and his cherubic hymns orbit somewhere near the new world heard by Joe Meek. Haack's 1970 masterstroke, *The Electric Lucifer* (Omni) was reissued last year, allowing a new generation to experience Moog-driven musique concrète (on instrumentals such as "War") and pop-psyche (on anthems such as "Program Me"). Now the Omni label is presenting *Haackula*, a collection of Haack attacks from 1978 through 1982 that finds the audio innovator as paranoiac as Meek — and more prone to scathing social commentary — while he crafts angry Kraftwerk-like jams and (with Russell Simmons!) the proto-hip-hop epic "Party Machine." For more on Haack, tune in to the Noise blog this week.
www.sfbg.com/blogs/noise

## WEDNESDAY
JULY 2

### MUSIC

**Constantines**
There is a kind of rock snobbery that goes like this: the great songs have been written, the personalities have lived and OD'd, and we are living in a world of recycled glam and rehashed glory. To those who posit this ridiculous theory, I submit the Constantines, whose newest offering, *Kensington Heights* (Arts and Crafts), surges across the blighted post-post-rock landscape like a hungry wolf in an apocalyptic forest. You can almost feel the spittle spray from the mouth of vocalist Steve Lambke when he cries, "Where's my black water? / Where's my loving cup?" on "Million Star Hotel." They are joined by fellow Canadians Ladyhawk and Los Angeles' the Weather Underground, whose soul-bleeding blues has gripped audiences from Spaceland to Bonnaroo. **(Nathan Baker)**

9 p.m., $15
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

### OPERA

***Lucia di Lammermoor***
Maria Callas — with appreciative help from Callas queen numero uno, John Ardoin — was my guide into *Lucia di Lammermoor*, Gaetano Donizetti's 1835 opera. Lucia was a signature Callas role, one that demonstrated her rare versatility as a soprano who could handle bel canto as well as lyric demands, while adding drama to both. *Lucia* is a true vocal showcase, and when done live its rigors are open to unpredictable elements: I once saw Ruth Ann Swenson perform the role superbly before and after a fire alarm went off midperformance at the War Memorial Opera House. Since she just played Lucia at AT&T Park with the SF Opera, the renowned Natalie Dessay should be ready for anything. **(Huston)**

7:30 p.m. (also Sat/5, 8 p.m.), $10–$200
War Memorial Opera House
301 Van Ness, SF
(415) 864-3330
www.sfopera.com

### MUSIC

**Gilberto Gil**
Tell me: Who put U2 in prison? Rage Against the Machine? All of Crosby, Stills, Nash, and Young? No one. Even Tupac had to sexually abuse someone to make it in. Gilberto Gil, who found himself incarcerated circa 1969 under a Brazilian military regime, suffered behind bars for his bossa nova and beliefs. Then, two years exile in London. Two Grammy awards. Six strings. Now, as Minister of Culture for a democratic Brazil, Gil travels the globe preaching progressive politics and fingerpicked poetics, his guitar a conduit channeling good karma for all. Four decades of devotion later finds him in San Francisco, his voice rife with the growls, whistles, and ecstatic highs of the world cultures he's made it his life to save. **(Ian Ferguson)**

7:30 p.m., $25–$85
Masonic Center
1111 California, SF
(866) 920-5299
www.sfjazz.com

## THURSDAY
JULY 3

### PERFORMANCE

**"Baby Boomers Fucked Everything"**
I'm not sure if the three Los Angeles artists behind Southern Exposure's "Baby Boomers Fucked Everything" are referring to the generation's slutty proclivities in the name of free love, or that the modern world is churning through arguably unprecedented depression and hatred under their rule. (I can hear my boomer mama giving me the silent treatment, and it sure is loud.) Regardless, they did bring us psychedelia and a strong tradition of cultural critique via performance art. On the eve before the Fourth, experience both with an abstract light show and sound excursion questioning the military-industrial complex and its head-trip on the American psyche. Just don't tell my mom. **(Kat Renz)**

10 p.m., free
Southern Exposure
417 14th St., SF
(415) 863-2141
www.soex.org

### MUSIC

**Modey Lemon**
It's pretty rare to find an indie rock band these days that, well, *rocks*. Pittsburgh's Modey Lemon certainly fill that void — no shmancy delay pedals or $1,000 soundboards, just good old-fashioned guitar-drums-bass with the occasional hint of Moog. Steeped in garage punk, psychedelic, and prog traditions, Modey Lemon makes music dirty again, even on 2005's *The Curious City* (Birdman), which saw the three-piece tempering their noisy, dissonant guitars with more keys than usual. But don't think they're going dance punk or something — tracks like "Mike Moustache" from their new CD, *Season of Sweet* (Birdman), are as heavy as ever. **(Laura Mojonnier)**

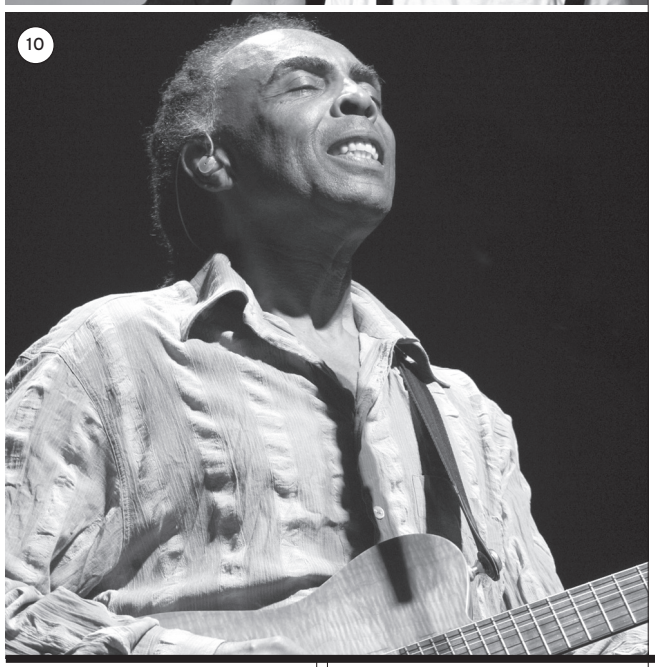
With Heavy Winged, East Bay Grease, and Kaiser/Hsu Duo
8:30 p.m., $6
21 Grand
416 25th St., Oakl.
(510) 444-7263
www.21grand.org

Also Fri/4
With Lou Lou and the Guitar Fish and Fauna Valetta
9:30 p.m., $7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

### VISUAL ART/EVENT

**Subversive Symbols**
Peace signs, pentagrams, happy


9


10


11


12


13


14

faces, dollar signs, the circle-A, Stars of David, the earth from space, right-side-up crosses, inverted crosses, XXX, the symbol of Venus (ladies), the symbol of Mars (dudes), the symbol of Mercury (intersex), hammers and sickles, skulls, 12 zodiac signs, hearts and stars, fleurs-de-lis, shamrocks, and rainbow triangles.... Our silly little-big world is sturdily balanced on a load of symbols. Explore their powers and create your own with local textile master Travis Meinolf in this after-hours crafting party, where he'll teach the ancient Japanese form of tie-dye known as *shibori*. There may even be a Carl Jung book available for some esoteric inspiration. **(Renz)**

6–9 p.m., $5
Museum of Craft and Folk Art
51 Yerba Buena Lane, SF
(415) 227-4888
www.mocfa.org

**MUSIC**

**Sex Vid**
Sex Vid is a Sisyphean itch you can't scratch. This stuff will turn your lawn brown. It'll scare your grandma and make babies cry. It's the sound of a serial killer being born. Two years, three EPs, and one live cassingle later, the name Sex Vid is still being whispered with ominous breaths. Maybe it's the cool, determined ruthlessness that lies beneath the surface of a frenzied, chaotic brand of hardcore we haven't heard the likes of since the 1980s. Maybe it's the way the songs seem to be held together with desperate, anguished moans — a tortured sound that almost stares at you with a vacuous gaze. Who cares what it is? The band doesn't. Either way, I've been waiting months for this show, subsisting on a diet of broken glass and battery acid. **(Ezra Provost)**

With the Freak Accident, Sisters, and Gun Outfit
9:30 p.m., $7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

## FRIDAY
JULY 4

**MUSIC**

**Born on the Fourth of Julive**
When I think of American music, three names come to mind: John Mellencamp, Bob Seger, and Bruce Springsteen. Maybe Willie Nelson. Unfortunately, due to barbecue obligations at various locations in the Heartland, none will be playing the Bay Area this Independence Day. On to Plan B: seeing a bunch of local experimental bands at a cooperative art-performance space. Thee Oh Sees are boy-girl flirtations bled through electric drone. Sic Alps are noisy, low-fi post-punk. Bronze are American krautrock heavy on the synth riffs. Tussle are boogielicious instrumental electronica. Death Sentence: Panda!'s Myspace is malfunctioning at the moment, but with a name like that, they're probably awesome, too. God bless America! **(Mojonnier)**

With Mystic Paradise, the Fresh and Onlys, and No Boss
8 p.m., $7
CELLspace
2050 Bryant, SF
(415) 648-7562
www.cellspace.org

It conjures images of backyard keggers, Camaros, and dime bags of dirt bought off some longhaired acid casualty named Skeeter.

## SUNDAY
JULY 6

**MUSIC**

**Allen Toussaint**
There will be hotter things than the sun at this weekend's Stern Grove festival: namely, the New Orleans keyboard grooves of Allen Touissant. As a songwriter, Toussaint's works leave his pen and piano with such force that they pass through multiple artists before settling at the top of Billboard charts — take "Fortune Teller," covered by the Rolling Stones, the Who, the Hollies, and Robert Plant and Allison Krauss; or Boz Scagg's recording of Toussaint's "What Do You Want the Girl To Do?" which reached No. 2 on the pop charts. Relevant no matter the era, Toussaint's sound evolved with the country's, perhaps because he's been the creative force shaping it whether he's with the Southern soul queen Irma Thomas or the '70s hot-horn funk band the Meters. **(Ferguson)**

With Trombone Shorty and Orleans Avenue
2 p.m., free
Sigmund Stern Grove
19th Ave. and Sloat, SF
(415) –252-6252
www.sterngrove.org

**MUSIC**

**Todd Rundgren**
Just saying his name brings a smile to my face, conjuring images of backyard keggers, Camaros, and dime bags of dirt bought off some longhaired acid casualty named Skeeter. But the king of mid-'70's power pop has never rested on the laurels of accomplishments past. Whether behind the mixing board engineering or across the glass playing most of the instruments on his albums, Rundgren can't be accused of being anything less than prolific. He even had an odd stint as the disarmingly effective frontman of the Ric Ocasek–less New Cars. His forthcoming album *Arena* will be a throwback to the stadium rock sound of yore. Will the Great

CONTINUES ON PAGE 22 ››

**(1) cover of *The Electric Lucifer* by Bruce Haack; (2) some of Haack's electronics; (3) cover of *Haackula* (see "Haack!"); (4) Allen Toussaint (see Sun/6); (5) Natalie Dessay and Giuseppe Filianoti in *Lucia di Lammermoor* (see Wed/2); (6) Scott Amendola (see Mon/7); (7) Travis Meinolf leads the Subversive Symbols workshop (see Thurs/3); (8) Todd Rundgren (see Sun/6); (9) Big Business (see Tues/8); (10) Gilberto Gil (see Wed/2); (11) Oh Sees play Born on the Fourth of Julive (see Fri/4); (12) Kids of Widney High (see Sun/6); (13) Constantines (see Wed/2); (14) Modey Lemon (see Thurs/3)**

ALLEN TOUSSAINT PHOTO BY LEE CRUM; *LUCIA DI LAMMERMOOR* PHOTO BY TERRENCE MCCARTHY; SCOTT AMENDOLA PHOTO BY LENNY GONZALEZ; TODD RUNDGREN PHOTO BY DANNY O'CONNOR AND JEAN LANNEN; BIG BUSINESS PHOTO BY ROBIN LAANANEN; GILBERTO GIL PHOTO BY IMN; CONSTANTINES PHOTO BY DUSTIN RABIN

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w/ SEAN TABOR & JIMMY 2 TIMES

THURSDAY JULY 17TH 8PM | $12
MYKA NINE
BENFLOWZ
AMAD JAMAL
SPEAR OF THE NATION

FRIDAY JULY 18TH 9PM | $12
PERCEE P & WILDCHILD
CONSTRUCT EXISTENCE CREW
WRECKELECKT. PUBLIC RADIO

THURSDAY JULY 24TH 8PM | $20
THE BLASTERS

FRIDAY AUGUST 8TH
B•G•W
BOYS GONE WILD
FEATURING MEMBERS OF STROKE 9 AND VERTICAL HORIZON
8PM | $10

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2 SHOWS! early show: 7pm doors | $25 late show: 10pm doors | $25

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7/10 BOY IN THE BUBBLE
7/11 DOLORATA
8/14 COSTA NOVA
THE B-CUPS 8/29
MONTE NEGRO 9/04
COMPANY CAR 9/05
STUNG 9/13

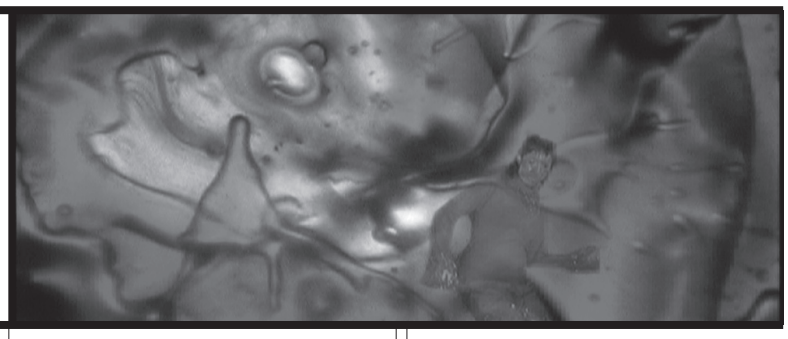
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DOORS 8PM $27.50 ADV / $30 @ THE DOOR
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THE INDEPENDENT 628 DIVISADERO ST, SF | 21+ WWW.INDEPENDENTSF.COM
DOORS 8PM $30 ADV / $30 @ THE DOOR
ADVANCE TICKETS @ WWW.TICKETWEB.COM





**Still from *Every Color Is Different as Every Different Thing Is Different* from "Baby Boomers Fucked Everything" (see Thurs/3)**

**PICKS** CONT››

American be able to withstand the Rundgrenization? **(Provost)**

With the Roger Steen Band
8 p.m., $22
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.gamh.com

### MUSIC/EVENT

**Kids of Widney High**
School may be out for summer, but the Kids of Widney High, a songwriting student group from a special education high school in Los Angeles, hits the road for a pretty lengthy field trip: their first tour. Started in 1988 as a music course for mentally disabled students, this talented bunch has released three albums of original compositions — some that have been covered by the Yeah Yeah Yeahs and the Aquabats — and opened shows for the Melvins and Mr. Bungle. A special poetry reading at City Lights in North Beach follows the Amoeba happening later in the day. **(Chris Sabbath)**

2 p.m., free
Amoeba Music
1855 Haight, SF
(415) 831-1200
www.amoeba.com

5:30 p.m., free
City Lights
261 Columbus, SF
(415) 362-8193
www.citylights.com

## MONDAY
JULY 7

### MUSIC

**Scott Amendola Band**
Scott Amendola remains one of the primary movers of the Bay Area's contemporary jazz scene. The percussionist will spend his summer playing locally, touring the country as part of the Nels Cline Trio, and hopping to Mexico with organist Wil Blades and guitarist Will Bernard. In his well-known collaboration with Madeleine Peyroux, Amendola practices the sonorous lounge percussion that accentuates the chanteuse's Billie Holliday–esque vocals. Accompanied at the Du Nord by Wilco's Nels Cline and Tortoise's Jeff Parker, Amendola will display the great breadth of his compositions, which incorporate Afrobeat and Celtic influences, as well as traditional drums and modern electronics. **(Kevin Lee)**

With The Jim Campilongo Electric Trio
8 p.m., $15
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

## TUESDAY
JULY 8

### MUSIC

**Big Business**
Up from the charred remains of Karp and the Murder City Devils arose Big Business. Originally a duo, these guys consistently have been grinding out wholly unpretentious big-guy rock. Guitarist Toshi Kasai recently joined the mix to fill out the sound; it was a smooth cohesion with the guttural groove already laid down by bassist-hollerer Jared Warren and drummer Coady Willis. Their sophomore effort, *Here Come the Waterworks* (Hydrahead 2007), was a blistering cacophony of burly, loud-as-fuck rock-metal. Warren and Willis have combined forces with the Melvins in recent years, so you know their pedigree is some blue-ribbon shit. Get your face melted. **(Provost)**

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**LOCAL ARTIST** Praba Pilar
**TITLE** Performance still from *The Church of Nano Bio Info Cogno*
**THE STORY** Reverend Praba Pilar of the Church of Nano Bio Info Cogno travels the world offering fantastical prophesies, outrageous sermons, incantations, neorituals, and a freshly minted techno-communion with emerging technology. Inverting phobic cries for a precautionary principle, the church proclaims a liturgy that drives these technologies: Nanotechnology, Biotechnology, Information Technology and Cognitive Neuroroscience — forward into the neoteric millennium**.**
**BIO** A Bay Area/Colombian multidisciplinary artist, Praba Pilar explores the intersections of art, science, technology, and community through site installations, performances, street theater, and Web sites. Her wildly diverse work has been presented at museums, galleries, universities, and on streets around the world while winning multiple honors, including the Creative Capital award and the Creative Work Fund award.
**SHOW** "Bay Area Now 5," opening July 19 (performance: Aug. 10, 2 p.m.). Yerba Buena Center for the Arts, 701 Mission, SF. $3–$6, (415) 978-2787, www.ybca.org. "We Remember the Sun," through Sept. 13 (performance Sept. 11, 7 p.m.). Walter and McBean Galleries, San Francisco Art Institute, 800 Chestnut, SF. Free, (415) 749-4563, www.sfai.edu
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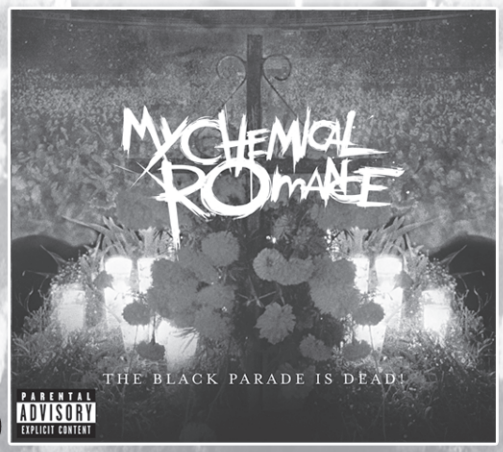
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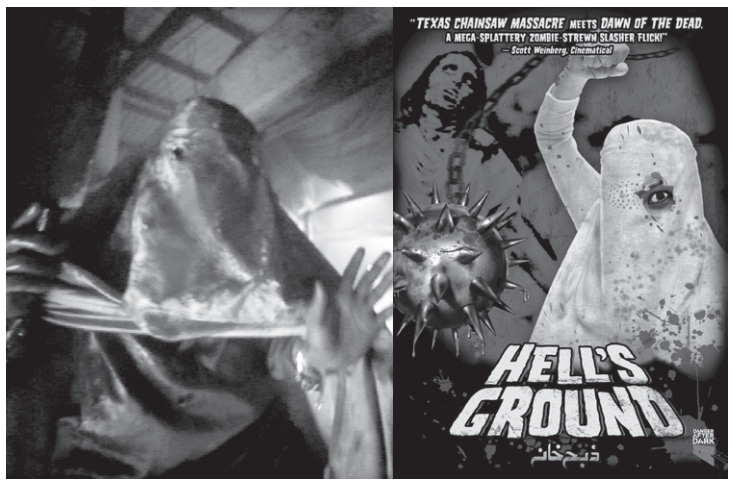

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**Slasher-movie killers love to wear masks and draw the blood of hapless young-'uns, no matter what country they hail from — as *Hell's Ground*, Pakistan's first gore film, proudly demonstrates.**

# Gore gone global

**(SHOULD BE A) CULT FILM**

Pakistan: land of the Markhor goat (a twisty-horned national animal), major software industry, ancient civilizations, field hockey, purported terrorist training cells, and extremely good-looking people of both sexes. The latter, at least, was suggested by those who went to my midwestern university a couple decades back: they were terribly urbane, funny, and cool. Admittedly, they were the next-generation cream of the country's privileged-liberal economic elite. But they endeared me to a country that, at least as they reflected it, couldn't harbor anything *too* religio-fanatical. Could it?

Such first impressions linger — never mind that I have since become slightly less of an over-generalizing idiot. Proof that Pakistan retains a freethinking, Western-influenced minority — no insult intended against its more conservative Muslim majority — arrives in the unexpected form of *Hell's Ground* (a.k.a. *Zibahkhana*), which plays the Hypnodrome as a Dead Channels presentation. Omar Ali Khan's debut feature is a frantic pileup of horror genre tropes whose energy never flags. Purportedly Pakistan's first gore film, it's funny as well as grotesquely over-the-top.

Much as the movie might strike some as proof of the Great Satan's poisonous cultural influence — and indeed it offers shameless tribute to the accumulated clichés of Western horror trash — it nonetheless hews to the genre's most essential moral conservatism. (And unlike traditional slashers, no T&A is bared to justify lethal punishment.) Among the film's quintet of teens sneaking out of town to a rock concert they'll never reach, who do you think is gonna survive? I wouldn't place bets on the amiable pothead, jaded party girl, or overgroomed stud. Poor virtuous scholarship student Simon? Good girl Ayesha (nicknamed Ash, à la *Evil Dead*'s Bruce Campbell), who wears a "God Is Great" pendant? Maybe.

After someone has the bright idea of taking a dirt road shortcut, the fivesome run across zombies (including midget undead), then the freaky inbred family of a mystery-meat-selling matriarch whose offspring are *Texas Chainsaw Massacre* brethren reincarnated way off the Bible Belt. The crazy hitcher guy is now a long-haired religious fanatic; as in Tobe Hooper's 1974 original, he's got an unpleasant surprise to spring once he gets in the van. Khan's Leatherface equivalent substitutes a blood-spattered burqa and a lethally wielded mace for a dried-human-skin-mask and a buzz saw.

Funded by entrepreneur Khan's Lahore ice cream parlors, *Hell's Ground* is a fun and accomplished tree-shaking of Pakistan's once-lively, now largely moribund "Lollywood" film industry. It did well when the country's censorship board finally approved its theatrical release early this year. It emerges stateside this month via TLA Releasing, a normally gay-centric DVD distributor whose Danger After Dark label has recently given exposure to a gamut of international horror, fantasy, and suspense films. So far they've ranged from cheesily enjoyable (Greece's first zombie flick, 2005's *Evil*) to brilliant (Simon Rumley's 2006 Brit madness portrait *The Living and the Dead*).

Despite all of the English comic book–panel intertitles ("Little did they know ... ") and nods to Western horror classics, *Hell's Ground* is shot through with Pakistani cultural totems (like a glimpse of hijiras, transvestite eunuchs), vintage pop, and in-jokes. Not least is the cameo by long-retired actor Rahan of 1967 Pakistani cult smash *The Living Corpse*. As a chai shop proprietor, he warns our hapless youngsters that they've already "strayed off the right road" and that "good Muslims should be getting ready for evening prayers." Later he's heard pronouncing "You're on the road to hell my children. Ha ha ha. HA HA HA!"

"The characters in *Zibahkhana* are part of the urban elite," Khan said in an interview with British newspaper the *Guardian*. "It's true that class lives in a privileged bubble. The real, frightening, 'unknown' Pakistan is out there in the countryside, and that is why in the film it is when the kids leave the city that they starting encountering trouble." **(Dennis Harvey)**

**HELL'S GROUND**
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(415) 377-4202,
www.deadchannels.com

**THE MIX**

(1) Jonas Reinhart, Hemlock Tavern

(2) *Sarabande* and *Winter*, Nathaniel Dorsky

(3) Stephen Beachy's writing for "Kiki: The Proof is in the Pudding" at Ratio 3

(4) Bearded tot, Trans March

(5) Holy-shit harmonies with Fleet Foxes (Bottom of the Hill) and Robert Plant and Alison Krauss (Greek Theater)

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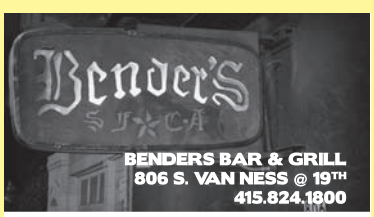


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# music

**They make 100 look *good*. Our fair city's ever-lovin', ever-loved 100-year-old venues — Café Du Nord (left), Hotel Utah (second from left), and House of Shields (second from right), — have been there, done that, but they're not too jaded or world-weary to chuck it all in. Nor are young 'uns like Megafaun (top right) and Retribution Gospel Choir (bottom right) who tarry in the Bay this week. Fauns are *so* back.**




## Centiclubs

**By Kimberly Chun**
› kimberly@sfbg.com

**SONIC REDUCER** "It's like an old ship. Things break, things fall apart, and you just keep bailing water and hope you hit land someday!"



That's Guy Carson, Café Du Nord owner and ex-Hotel Utah booker, on owning a 100-year-old club. Yes, there are the inevitable aches and pains attendant with a structure erected just two years after the great 'quake, as well as eerie little trap doors and escape hatches from the Prohibition era. But, oh, the stories the Du Nord, House of Shields, and Hotel Utah — a troika of oases overflowing with libation and live music that have all hit the century mark in the past year — could tell. 'Member the time PJ Harvey played a not-so-secret show at the Utah, triggering round-the-block queues? Or the first San Francisco show by rock legends the Zombies at the Du Nord? Or the rumored gunfight played out by Comstock Lode robber baron William Sharon in front of his then-men's social club, now known as the House of Shields?

'Course you don't. So much has been lost in the mists of Bay Area mythology and Barbary Coast conjecture. But there's always word of mouth — in full effect at the shambling, loving June 19 celebration of the Utah's centennial, as Birdman Records' David Katznelson presented witnesses like owner Damian Samuel, a ukulele sing-along by music writer Sylvie Simmons and Bart Davenport, and tributes by artists who have stomped Utah's boards, including Paula Frazer and Greg Ashley.

Since its days as Al's Transbay Tavern (name-checked in 1971's *Dirty Harry*) through the years owned by screenwriter Paul Gaer (who brought in Robin Williams and puppet shows), the venue has not only been instrumental in establishing a beachhead for local bands — Cake was considered a resident outfit in the 1990s and Counting Crows, Jewel, and Tarnation were onetime regulars ("For a while I used to say that the Hotel Utah was Geffen's A&R department," recalls Carson). Its communities include "open mic–ers, the regulars, and the people who live in the building," Samuel offers. "It's a live amoeba of sorts that has its own direction." He says the UK's Noisettes now call the Utah its home base, and past staffers include ex-booker Mike Taylor (Court and Spark), Cory McAbee (Billy Nayer Show), and Shannon Walter (16 Bitch Pile-Up). One of Samuel's fave tell-alls: in 1997 he had to walk future Guns N' Roses guitarist Buckethead around the block so he could make a dramatic entrance onstage. "Here I am walking him around in SoMa, a chicken bucket on his head," Samuel recalls. "He kept saying, 'I didn't realize this block was so long.'"

Uptown, a century ago, the House of Shields also threw open its doors — in a much more hush-hush way: the venue began life as a men's social club, and the only women permitted in until the '70s were, says owner Alexis Filipello, "working girls." These days, the venue that got its name from its '30s owner Eddie Shields is more likely to see indie artists like Sean Smith and Beam than highly establishment swells sneaking a stiff drink, but the crowd remains raucous, gathered around the elegant bar originally meant for the Pied Piper watering hole in the Palace Hotel across New Montgomery. When artist Maxfield Parrish made his *Pied Piper of Hamelin* mural (1909) far too long for the piece, the bar was sent over to Palace cobuilder William Sharon's *other* nightspot. After Filipello bought the watering hole in 2003, she restored the natural wood, refurbished the moldings, reupholstered the booths, and jettisoned the "funky" taxidermy. "It was just such a beautiful old location, a piece of San Francisco's history," she recalls. "We did a lot of work to get it back up to its beauty." No plans, however, for the firmly closed underground passage that links House of Shields to the Palace. Persistent rumors have it that in 1923, President Warren Harding died, not in the Palace as officially reported, but in the Shields' speakeasy, and was transported through the tunnel back to his suite to avoid Prohibition-period scandal.

The ground is still shaking, happily, around Café Du Nord, which hit its 100th in October. In the next year Carson hopes to create a coffeehouse/art space upstairs next to the club, where performers can show their work, then play a show upstairs at the Swedish American Hall — which has hosted performers ranging from Cat Power to Michael Hurley — or downstairs at the Du Nord. He also plans to install an elevator where the Du Nord women's room now sits, renovating the space so he can do the unique, one-off shows he prefers.

Carson is striving to continue nurturing the creative spirit of the Utah. "The difference between then and now is that everything costs so much. Our overhead here is so high, you can't fail," he says. Back in '90 when Gaer hired him at the Utah, he adds, "it wasn't a big financial nut to crack, and we ran it like a living art experiment. I really miss those days. It was fun!" SFBG

**QUESTION AUTHORITY?**

**MEGAFAUN**
Backwoods Table of the Elements crustastic jams? The Durham, N.C., trio also joins Akron/Family at the High Sierra fest for a Mega-Akron set. Wed/2, 8:30 p.m., pay what you can. 21 Grand, 416 25th St., Oakl. www.21grand.org. Also Thurs/3, 9 p.m., $8. 12 Galaxies, 2565 Mission, SF. www.12galaxies.com. Fri/4–Sat/5, check Web site for times, $30–$168. High Sierra, Quincy; www.highsierramusic.com

**BATTLEHOOCH**
Kooky, crunchy spazz-tastic moves for kids? The SF band dons Baagersox guise for the first anniversary Lazerdance dance-off Thursday, then goes into seven-piece mode Saturday. Thurs/3, 10 p.m., $5. Knockout, 3223 Mission, SF. www.theknockoutsf.com. Also Sat/5, 9:30 p.m., $7. Hemlock Tavern, 1131 Polk, SF. www.hemlocktavern.com

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# Back fasheezy

## East Oakland hyphy god Keak da Sneak drops his new full-length

**By Garrett Caples**
› a&eletters@sfbg.com

After three and a half years chasing rappers for the *Guardian*, I've met, photographed, and finally interviewed Keak da Sneak, but never all at once. Getting ahold of E-40 is a breeze compared to tracking down Keak. One of the only Bay artists whose singles routinely play on KMEL, even hitting number one locally with 2005's "Super Hyphy," Keak is perpetually hot and therefore elusive. When I recently interviewed Keak by phone, he was a continent away in NYC, under the watchful eye of Koch Records executives eager to promote his new album, *Deified*.

The release of *Deified* on Koch, one of the country's biggest independent imprints, is significant not just for Keak but for the entire Bay Area. While major-label discs by Mistah FAB and Clyde Carson continue to languish, *Deified* could be the breakthrough everyone's hoping for. With his diehard local following, plus an instantly recognizable, burbling, volcanic growl spewing out new slang like "hyphy" and "fasheezy," Keak has a real shot at shattering the glass ceiling frustrating the Bay's national ambitions.

"My fans and the Bay are behind me, but I want to see the world's reaction," Keak said. "I wanted to make this album much more than a Bay Area album."

Naturally, the question arises: where was this album in '05 when "Super Hyphy" was peaking? Originally released on the Rah Records compilation *Dopegame 2*, "Super Hyphy" was such an unexpected hit that Keak had no album ready to follow. Moreover, in 2006, after making national noise on E-40's "Tell Me When to Go," Keak was in a contractual dispute he claims scuttled major-label interest.

"Right after 'Tell Me When to Go' and the hyphy movement, when that wave was going, people expected me to drop," he recalled. "I had [Universal Records executive] Sylvia Rome come to my house and try to give me $1 million. Someone claimed I had a contract with them, but they never sent a copy. They bluffed us for a year, so I missed that deal."

Besides holding up his own career, the delay, Keak feels, also squandered hyphy's momentum. "The introduction wasn't right because my album didn't drop," said the rapper. "40 opened the door with that single, but he still didn't introduce hyphy. He introduced the hyphy *movement*."

"But hyphy is a ritual. It's a Bay way of life," Keak continued, referring to the dread-shaking, ghostriding ghetto culture that shows no sign of waning. "This is what we do every day. So hyphy has never died. The *movement* might have died because we ain't sticking together."




**No sign of waning: Keak da Sneak brings that instantly recognizable growl to Rasputin Music in Berkeley.** | PHOTO BY GARRETT CAPLES

Of course, in order to have impact, *Deified* needs to be tight, and Keak's releases haven't always been top-shelf. While there's been no shortage of Keak titles during the last few years, Keak claims only three previous solo discs — *Sneakacydal* (Moedoe, 1999), *Hi-Tek* (Moedoe, 2001), and *Copium* (Sumday, 2003) — disowning much of his extensive catalog.

"People said they had me under contract and were just gathering up songs," he complained. "The deals weren't the right deal, so when I fell back on that shit, these guys put albums out."

Fortunately, *Deified* is exactly what Keak wants, down to the cover art. Produced almost entirely by Modesto's Young Mozart, responsible for Keak's popular "That Go," which is present in remix form and features Prodigy and Alchemist, the album contains the burgeoning radio single, "Nothing Without You," with Messy Marv — a rare love song for both rappers and a good indication of how well-rounded an artist Keak has become. Most important, while local rappers often distance themselves from the region's sound when attempting to go national, *Deified* is unmistakably a contemporary Bay Area album, even as it looks back to classic mob music.

Since his deal with Koch involves just one album, the disc could be the springboard back into major label consideration. "I didn't want to get tied up for three or four years," Keak concluded. "I want to drop this album, see how it do, then talk to the majors again." Here's hoping *Deified* leads to that conversation. **SFBG**

**HIROCKS: DIGGING UP VETERAN THRASH COMBO HIRAX FOR THE FREE OUTDOOR METAL FEST, TIDAL WAVE**

"We're like a cockroach," explains Hirax vocalist Katon W. De Pena early on in our lively recent phone interview. "You can't kill us." De Pena founded Hirax in Los Angeles in 1984, and if his enthusiasm is any indication, the enemies of metal better start stockpiling Raid. Although they never achieved the towering reputation of the bands they rubbed shoulders with in the 1980s, De Pena's newly reinvigorated outfit is working harder than ever, deep in the once-underground thrash trenches including gradually disinterred, now-ascendant old-schoolers like Death Angel, Exodus, and Testament, and eager newcomers such as Municipal Waste, Hatchet, and Merciless Death.

Hirax has second billing behind Exodus at the 11th Tidal Wave Festival, a free outdoor metal concert taking place July 5 and 6 in John McLaren Park. Way back in 1984, the band got its first big break with a feature in Tim Yohannon's influential Bay Area zine, *Maximum Rocknroll*, and De Pena overflows with appreciation for the support San Francisco has shown his group over the years: "Playing free is like giving something back to the movement that helped spawn thrash metal. We have a lot of great memories from playing San Francisco."

The outfit has always had a fiercely independent streak, which served them in good stead when a bunch of guys in flannel hacked down the tent pole at the metal big top in the early '90s. Since parting with Metal Blade in 1986, Hirax's members have been the masters of their headbanging domain, releasing albums through their own label and distributing them around the world through licensing deals with major players like Relapse and Century Media Records.




This uncompromising approach has won them widespread respect, and relentless touring has uncovered dormant thrashers desperate for something to rock out to. De Pena has become a connoisseur of the American metal heartland. "In the US, there are cities that are just amazing, like Allentown, Penn.," he says. "We meet these fans, and it puts it in perspective why you do it. They believe in you. That they care so much keeps you caring."

It looks like a new dawn for thrash in America, and De Pena thinks his band is ready to capitalize. Crediting his natural stubbornness and the support of his "total metalhead" wife who saw him through the dark days of the '90s, the ebullient frontman sees a bright future ahead. "I think people are looking for something exciting, and thrash metal has that," says De Pena. "It always was very exciting. Over the last 10 years, music has gotten pop-y or emo or nü metal, and people have wanted something with more edge to it. It's just gotten better and better [for Hirax] every year." **(Ben Richardson)**

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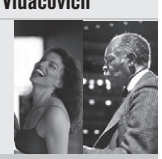


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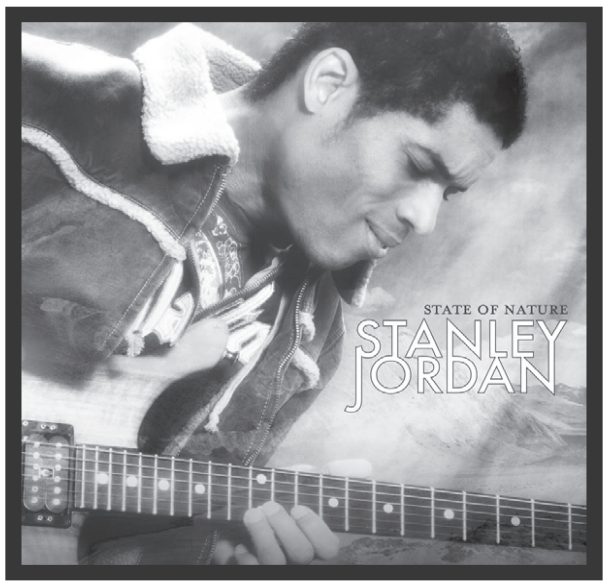
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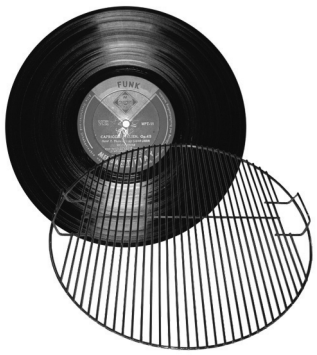
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**Polyglot rot: Down-home gets down and dirty with Meth Teeth.**

# At his Beck and call

## Meth Teeth take dude mountain

**By Chris Sabbath**
› a&eletters@sfbg.com

The year 1994 was when Beck Hansen finally went electric. Prior to *Mellow Gold* (Geffen), he lodged in a shed, made homespun cassettes of lo-fi recordings, and busked on the streets of Los Angeles. Panned by critics as a novelty for slacker-minded Gen Xers, Beck epitomized the slack, flannel-draped, messy-haired ethos of most teenagers at the time — myself included — and his post-grunge anthem, "Loser," catapulted him to buzz clip status on MTV faster then you could spell Porno for Pyros. Shortly afterward, K Records quietly released *One Foot in the Grave* — an album's worth of folk songs recorded before *Mellow Gold* that pretty much fell upon deaf ears while Beck rode his commercial wave of fame.

Mattey Hunter of the Portland, Ore., psych-folk-noise duo Meth Teeth, however, took notice. The vocalist-guitarist revealed through an e-mail that he purchased the album when he was 12 because "Loser" was "all over the radio," and he still considers it to be at the one of his favorite records.

"It's just Beck and some friends, a trash-can acoustic, and him playing the songs he wants to play, totally stripped down," he pointed out. "He covers blues songs and sings sad love songs. I've never gotten into the other stuff he did, but that one blows my mind."

Meth Teeth's folky inclinations are foreshadowed on the CD-R Hunter sent me in the mail. The disc comprises songs from the group's February self-titled seven-inch on the Sweet Rot imprint as well as a handful of tracks from their forthcoming debut, *Taking Dude Mountain by Strategy*. It's raw, yet Hunter and drummer Kyle Raquipiso jack up the din so that the needles kiss the red. The tunes are ultra-catchy with a psych-pop garagey tang. The amplifiers sound fried and blown out with fuzz and hiss while Raquipiso bangs away at his kit, and Hunter's drawls are syrupy and monotone in delivery. You can hear Syd Barrett and the Kinks at once, but Hunter claims he started Meth Teeth in reaction to his past musical experiences, "coming from a long line of punk bands and dealing with shitty band politics."

"There is a great to deal to be said about someone who writes about what they think or feel rather than doing that post-punk lyrical thing that sounds like you're trying to rip off David Byrne's ideas," Hunter writes. "I love David Byrne, but you gotta change it up every once in a while. All styles wear out their welcome, as they should." **SFBG**

**METH TEETH**
Sun/6, 9:30 p.m., $6
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**NO WALLFLOWERS: TILLY AND THE WALL ENJOY THE RIDE**



... And you shall know Tilly and the Wall by their tap-dancing rather than their drumming, their girl-gang vocals, their dazzling finery, the virtual — and at times, I swear, literal — confetti in the air. So is it any shock that the Omaha, Neb., five-piece, once better known as a Bright Eyes spin-off, has become one of the most beloved live indie acts to still hop in a van and hit the road? Nonetheless, the ensemble, which more often resembles a hyperpositive winsome art project than your average stony-faced indie rock unit, has weathered its share of audience adversity.

"We once played a coffeehouse, opening for Pedro the Lion, and there was one guy sitting in front, sawing logs," muses vocalist Neely Jenkins from Omaha, thinking back on the band's oddest performances. "We were like, 'Really? We're that boring? We gotta do something.'"

Hence the Tilly and the Wall approach: no snores, no folded-arms bores, and this time out, a crew member devoted to lights. "Having gone to shows since I was in junior high, I know what shows excite me," says Jenkins, 34, who once performed with tap-dancing bandmate Jamie Pressnall in Conor Oberst's poppy Park Ave. "It is nice to have something to look at, to make it more fun and more visually stimulating. Especially now because tickets are so expensive — you better put on a good show."

The wild children of the Midwest are attempting to hold their fans' attention offstage as well with their latest, third full-length, a multitextured affair enigmatically titled *O* (Team Love), after the oval frame that will surround the various, limited-edition, handmade prints created by friends. The covers' collages, watercolors, and cartoonish imagery visually parallels the collaborative approach of Tilly and the Wall, touching on *O*'s new moods and musical turns, which capture both feisty girl-group pop ("Blood Flowers") and sample-propelled Of Montreal–like psych-bounce ("Chandelier Lake").

"Our sounds have been sort of lighter, but our subject matter has always been a little bit darker," Jenkins explains. "I feel like there were some more truthful feelings in this one. It wasn't just the happier side of life. It wasn't a cover. There was some real stuff going on." **(Kimberly Chun)**

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**LIL WAYNE**
**Tha Carter III**
(Universal/Motown/Cash Money)

The hype machine surrounding Lil Wayne is unbelievable. Ladies are swooning and rap nerds are drooling everywhere he drops a verse. Is the long-awaited *Carter III* as hot as he's talked it up to be? It's no classic, but it only missteps a bit in its skit-free 16 tracks, which showcase the thrilling malleability of Weezy's gooey New Orleans drawl. Sporting a crew of famous producers and MCs, he manages here to reconcile the recklessly free-associative wordplay of his mixtapes since 2005's *Tha Carter II (Cash Money)* with a careful, clever club-pop sensibility.

His voice hits a hypnotic strut on bangers "A Milli" and "You Ain't Got Nuthin," but much of the album is given over to more reflective tunes, like the Kanye West–produced "Comfortable" and the easygoing "Dr. Carter," in which he humorously pretends to lend a surgeon's touch to the rap game's lyrically delinquent over jazzy drum fills. Monster hit and highlight "Lollipop" doesn't appear until near the full-length's second half, which has a coupla bum tracks — the uninspired "Playing with Fire" and his bloated rant against the Rev. Al Sharpton on closer "Don't Get It" — and less memorable rhymes than those found on the album's opening numbers. Witness the opener, "3 Peat": "I got game like Stuart Scott! / Fresh out the ESPN shop." He's still a bit of a goofball, but Wayne has proved himself excitement-worthy on this revelatory, tightly constructed disc. **(Michael Harkin)**




**SILVER JEWS**
**Lookout Mountain, Lookout Sea**
(Drag City)

As a reluctant holdout from the classic era of indie-rock, Silver Jews wordsmith David Berman is wondering: "What's with all the handsome grandsons in these rock-band magazines? And what have they done with the fat ones, the bald, and the goateed?"

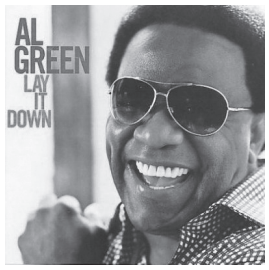
This rakish couplet is vintage Berman: curmudgeonly but with a sweet rind. Over seven albums for Drag City, Berman has firmly established his brand of tossed-off aphorisms and wry recognition. His deadpanned verses simultaneously seem trivial and strange, messy and labored over: "Pain works on a sliding scale / So does pleasure in a Candy Jail / True love doesn't come around / Any more than fate allows / On a Monday in Fort Lauderdale." Two of the best tracks on *Lookout Mountain, Lookout Sea* ("Suffering Jukebox," "Strange Victory, Strange Defeat") lean on guitar leads very close to 1998's "Random Rules." But while Berman might not be breaking much new ground musically with this full-band outing, he's settling nicely into country-ish plainspoken-ness. One longs to hear Willie Nelson's take on "Candy Mountain," and on album closer "We Could Be Looking for the Same Thing," Berman turns over clichéd phrases as if they were riddles, making Nashville loneliness sparkle anew. **(Max Goldberg)**




**TOUMAST**
**Ishumar**
(Real World)

Music can be more powerful than bullets. No one knows this better than Toumast's lead guitarist and vocalist Moussa Ag Kenya, who fought for his nomadic Taureg people's rights across Saharan battlefields. After a war injury, he took up the guitar and invited his cousin Aminatou Goumar to form a band that incorporates Jimi Hendrix's lyrical fretwork, Albert King's indignant vocals, and Malian master Ali Farka Touré's percussive North African blues. Toumast, which means "identity," carries on the fight with *Ishumar*, an expressive, driving album grounded in longing and liberation.

Because the Taureg reside in a desert no-man's land between Algeria, Libya, Niger, and Mali, there are diverse African choral and instrumentation nuances, similar to gypsy music's Eastern and Western European hybrids. But like their musical and political mentors Tinariwen, Toumast's music speaks uniquely to their hardships and struggle for acceptance. On "Ammilana," Goumar's incisive vocals lament the "many promises for our people, who have suffered for so many years, always isolated from the world." Her pain and resolve echo through every word. *Ishumar* heats up toward the end with the melancholic but rocking "Kik Ayittma (Hey! My Brothers!)," and the richly produced Saharan trance rhythms of "Amindinine (Oh My Friend)." Handclaps, shouts, and ululations add emotional tension to a recording rife with rebelliousness. Although Toumast has rested their rifles, their engaging musical battle for dignity continues. **(Tomas Palermo)**




**AL GREEN**
**Lay It Down**
(Blue Note)

Recent re-viewings of a 1972 episode of the late Ellis Haizlip's *Soul* — starring pre-grits Al Green — shows the last great soul singer already masterful at 25. Supported by his crack band, with Hendrix pal Larry Lee providing dulcet stratospheric guitar, Green croons, whispers, shouts, and swoops through such classics as "I'm So Tired of Being Alone" and "Look What You've Done for Me." Two other key elements of this riveting performance: the artist unstudied and vulnerable, confessing his loner nature to Haizlip, and his unabashed, sustained professions of love reflected fearlessly by the live audience.

Post-soul babies and cultural critics of my generation are accused of nostalgia when we ask, "Where did our love go?" while surveying contemporary R&B. Green's new *Lay It Down* nimbly steps into black music's debilitating generation gap, allaying our fears of urban treacle's permanence. The Southern titan's first-ever Top 10 debut also underscores our criticism about today's aspiring crop of vocalists and their inability to distinguish themselves in the crowd. Mercifully, Philly's current soul trust — Ahmir "?uestlove" Thompson and James Poyser — solicited some who risk creativity and experimentation: Anthony Hamilton and John Legend. And the late Spanky Alford brings the hallmark ethereal psych guitar, fluidly riding the 11 songs' sacred/profane rift. This band of brothers' retronuevo approach is deployed stunningly on midtempo burner "You've Got the Love I Need." With fellow Dixie brer Hamilton riding shotgun through grace and grit, Rev restores our long lost love and the fully dimensional black man to a needy audience. **(Kandia Crazy Horse)**

**JUDAS PRIEST Nostradamus** (Epic)

Headbangers and symphony patrons may never see eye-to-eye on, say, fashion, but their preferred styles of music have plenty in common. Judas Priest's latest directly draws on metal's classical roots for a two-disc concept album tracing the 16th-century prognosticator's life. Alas, there's no song compiling Nostradamus' controversial predictions. His prophecies are more abstractly referred to in lyrics like "Visions in the night / Show me what is right." Rob Halford, who turns 57 this year, proves his elastic voice is still suited for rock operatics — and *Nostradamus*, lushly orchestrated and laden with nearly as many impassioned slow jams as fist-pumping rockers, manages to be vividly theatrical without being pretentious. Snort if you will at a concept long-player in these ADD times — it's *Priest*, man. If they don't do it, who will? **(Cheryl Eddy)**

**JUDAS PRIEST** Aug. 31, 5:30 p.m., $25–$125. Shoreline Amphitheatre, 1 Amphitheatre Pkwy., Mtn View
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## Mr. V

**PREVIEW** Anybody out there miss hip-house? I do, although I often blush at its bare innocence — coming at a time before the separatism of gangsta rap and corporate rave, when 1980s MCs like Fast Eddie, Kool Rock Steady, Merlin, or the Wee Papa Girls could preen over a jazzy or acid-inflected groove and it felt like underground worlds colliding brilliantly.

Nuyorican house DJ, producer, and rapper Mr. V isn't exactly the reincarnation of that much-maligned genre, although 2005's "V Gets Jazzy" (Vega) with Louie Vega is a fierce update of KC Flightt's 1987 hip-house classic "Let's Get Jazzy" (TMT). Mr. V's not even a rapper, per se — he's more into gently exhorting the crowd to "Put Your Drink Down," do "Da Bump," and "Jus' Dance," because he's giving you "Somethin' With Jazz." Those four spoken-vocal jams have been lodged in club speakers worldwide for the past three years, and the 34-year-old Mr. V's instantly recognizable voice, combined with spooky-stunning mixes from Masters at Work and Quentin Harris, has injected some of the old hip-house glow and energy into house's ever-looming loungeteria doldrums. When Mr. V sexily growls, "Bring some baby powder to the dance floor," boards from Brooklyn to Jo'burg get liberally sprinkled.

V'll be spinning an old-school eclectic set — and hopefully taking the mic — at Mighty on Saturday, July 5 as part of the "For the Love of House" party, a title that somewhat confusingly refers to yet another nuevo hip-house hit, 2005's "4 the Love" by DJ Karizma, who'll be appearing July 13 at the Super Soul Sundayz weekly in the Temple catacombs (www.myspace.com/supersoulsundayz). A mini hip-house revival? Break out the talcum. **(Marke B.)**

**"FOR THE LOVE OF HOUSE"** With Mr. V, John Cutler, Michael Tello, and others.

Sat/5, 10 p.m., $10 advance. Mighty, 119 Utah, SF. (415) 626-7001, www.mighty119.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonnier, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

# WEDNESDAY 2

### ROCK/BLUES/HIP-HOP

**Cabs, Razorblade Honey, Three Mile Island** Retox Lounge. 8pm, $6.
**Constantines, Ladyhawk, Weather Underground** Slim's. 9pm, $15.
**Henna and the Temporary Tattoos, Superdelegates, Full Circle, Guitarmageddon** Café Du Nord. 7:30pm, $12-20. "Blue Bear School of Music Band Showcases."
**Jet Age, Aim Low Kid, D.W. Holiday** Hemlock Tavern. 9:30pm, $6.
**Margaret and the Crazy Diamonds, Luvhed, Hormones** Bottom of the Hill. 9pm, $8.
**Mike Ness and His Band, Horton Brothers** Fillmore. 9pm, $30.
**Sex Type Thing** Grant and Green. 9pm, free.
**Useless Desires, Jonathan Douglas, Humanzee** Hotel Utah Saloon. 9pm, $6.
**Will Bernard Band** Boom Boom Room. 9:30pm, $8.

### BAY AREA

**Aimless Never Miss, Low Red Land, Paper Airplanes** Fort Gallery, 3421 Hollis, Oakl; (415) 240-2220. 8pm, $5.
**Redwood City Blues Jam** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.

### JAZZ/NEW MUSIC

**Ben Mercato and the Mondo Combo** Top of the Mark. 7:30pm, $10.
**Wil Blades** Jazz at Pearl's. 8pm, $15; 10pm, $10.
**Collective West Jazz Orchestra** Jazz at Pearl's. 8 and 10pm, $10.
**Gaucho, Mitch Marcus Session** Amnesia. 8pm, free.
**Sam Grobe Trio** Shanghai 1930. 7pm, free.
**Sam Newsome, Lucian Ban** Yoshi's SF. 8 and 10pm, $10. "The Romania-American Jazz Suite."
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
**Trilogy** Simple Pleasures Café. 8pm, free.

### BAY AREA

**Albino!** Yoshi's. 8pm, $16; 10pm, $10.
**Robin Gastleman** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.
**Vive le Jazz!** Anna's Jazz Island. 8pm, $10.

### FOLK/WORLD/COUNTRY

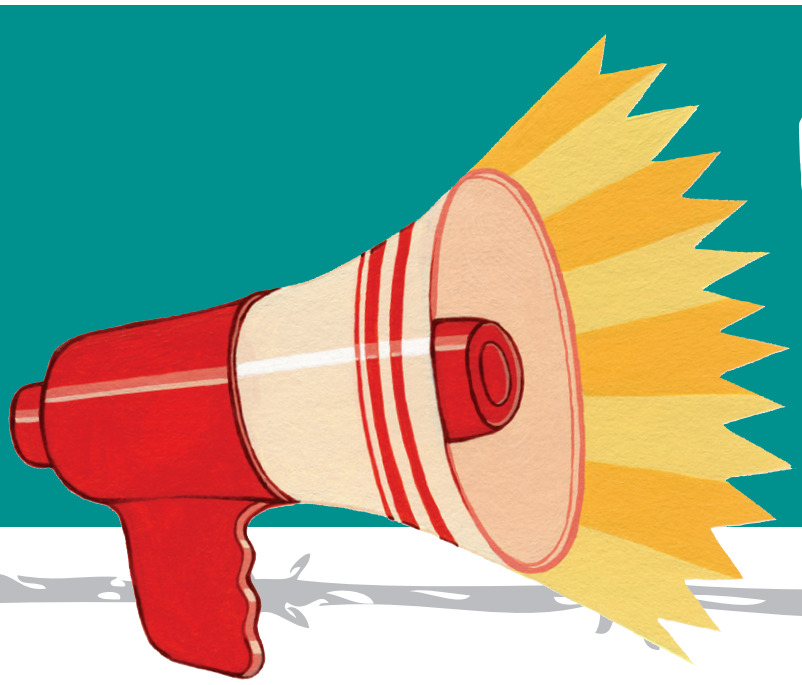
**Alden, Jo Boyer, Julie Zee** Annie's Social Club. 8pm, free.
**"Bluegrass and Country Jam with Jeanie and Chuck"** Plough and Stars. 9pm, free.

CONTINUES ON PAGE 35 ››

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# BEST OF THE BAY 2008
# BE HEARD!

Change is in the air. A major vote is right around the corner. Freedom is on everyone's lips - and people are making their voices heard. In honor of this spirit of liberty and choice, the San Francisco Bay Guardian presents our **34th annual Best of the Bay issue**, "A celebration of Bay Area independence," featuring the best businesses, services, people, places, and things the Bay has to offer – chosen by our readers, for our readers.

With stunning art work highlighting the power of community, actual quotes from our readers about their Bay Area favorites, our Editors Picks of hidden local gems, and our famous Readers Poll, The Guardian's Best of the Bay is where locals speak out about what they love - and provides a year-round guide to the wonders of the Bay.

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## WED/2

### FOLK/WORLD/COUNTRY

CONT››

**Ferocious Few, B-Stars, Fred Odell** El Rio. 8pm, $5.
**Freddy Clark Ensemble** Peña Pachamama, 1630 Powell; 646-0018. 8:30pm, $10.
**Jimbo Trout and the Fish People** Johnny Foley's. 9pm, free.
**Rolando Morales** Biscuits and Blues. 8 and 10pm, $15.

### BAY AREA

**"Beckett's Musical Forum Open Mic"** Beckett's. 10pm, free.
**La TiDo** Franklin Square, Broadway and Grand, Oakl; (510) 409-8582. Noon, free.
**Dudu Maia, Danilo Brito, Caterina Lichtenberg, Eva Scow, Mike Taylor** Freight and Salvage Coffee House. 8pm, $23.50. "Mike Marshall's International Mandolin Night."
**Rumbache** Shattuck Down Low. 8pm, $5-10.
**Zydeco Flames** Oakland City Center, 12th St at Broadway, Oakl; www.oaklandcitycenter.com. Noon, free.

### DANCE CLUBS

**Ana Mandara** Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJ Trevor Simpson spins dance tunes.
**Baobab** 10pm, $3. Salsa, reggaetón, and Afro-Cuban with DJ Walt Diggz.
**Bondage Playspace** Glas Kat. 9:30pm-2:30am, $5-7. Death disco, drrty pop, and go-go dancers.
**Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, $1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
**Cathouse** Cat Club. 9:30pm-2am, $5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
**Cat's Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, $8. Dance lessons and live swing bands.
**Coo-Yah** Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
**Frat House** 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
**Hump Night** Elbo Room. 9pm-2am, $5. Hip-hop and electronica, live and recorded, with DJ Ladyfingaz, Roy Two Thousand, and the Quest Quartz Crew.
**Little Buddy** Madrone Lounge. Mr. Robinson spins psych rock, downbeat, dub, hip-hop, electro, and funk breaks. 9pm, free.
**Qoöl** 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
**RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
**Satellite** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.

### BAY AREA

**Voodoo** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Santero and guests spin salsa, samba, merengue, reggaetón, and hip-hop.

## THURSDAY 3

### ROCK/BLUES/HIP-HOP

**Back 40** Simple Pleasures Café. 8pm, free.
**Becky White and the Secret Mission, Audioform** Bottom of the Hill. 9pm, $8.
**Brothers Comatose, Whoreshoes, Tiger Honey Pot** Red Devil Lounge. 8pm, $5.
**Drowsy Holler, Ms. Fits, Build Us Airplanes, Mick Leonardi, Jessica Thompson** Parkside. 9pm, free.
**Everbodyfields, Jim Bianco** Independent. 8pm, $12.
**Ka-Chi** Grant and Green. 9pm, free.
**Laurie Morvan Band** Biscuits and Blues. 8 and 10pm, $15.
**Megafaun, Last of the Blacksmiths** 12 Galaxies. 9pm, $8.
**Rocket Culture, Interchangeable Hearts** Hotel Utah Saloon. 9pm, $7.
**Sex Vid, Freak Accident, Sisters, Gun Outfit** Hemlock Tavern. 9:30pm, $7.
**Sonny and the Sunsets, AJ Roach, A Decent Animals** Amnesia. 9pm, $7.
**Still Flyin', Cotillion, Conspiracy of Venus** Café Du Nord. 9pm, $10.
**Stone Vengeance, Sentinel Beast, Outrage, Invection** Annie's Social Club. 9pm, $8.

### JAZZ/NEW MUSIC

**Gerald Albright** Yoshi's SF. 8 and 10pm, $24. "Sax for Stax: A Tribute to Stax Records." Through Sun/6.
**Black Pearl Project** Shanghai 1930. 7pm, free.
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
**Veronica Klaus** Enrico's, 504 Broadway; 982-6233. 7pm, free.
**Latin Jazz Youth Ensemble** Yerba Buena Gardens, 760 Howard; www.ybgf.org. 12:30pm, free.
**Savanna Jazz Trio** Savanna Jazz. 7:30pm, $5.
**Daryl Shawn** Luggage Store Gallery. 8pm, $6-10.
**Stompy Jones** Top of the Mark. 7:30pm, $10.

### BAY AREA

**Fiveplay** Anna's Jazz Island. 8pm, $10.
**Kenny Lattimore** 8 and 10pm, $35. Through Sun/6.

### FOLK/WORLD/COUNTRY

**Dark Hollow Band** Atlas Cafe. 8pm, free.
**"Flamenco Thursdays"** Peña Pachamama, 1630 Powell; 646-0018. 7:30pm, $10.
**Mazacote** Jazz at Pearl's. 8pm, $19; 10pm, $15.
**Nicole McRory** Johnny Foley's. 9pm, free.
**Shannon Céili Band** Plough and Stars. 9pm, free.
**Joe Stevens, Storm Florez, Joshua Klipp** El Rio. 7pm, $10-15.

### BAY AREA

**Aidan Shiwa and the We-A-Dem Band** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $14.
**Diablo's Dust** Beckett's. 10pm, free.
**Sekouba Bambino Diabate** Ashkenaz. 9:30pm, $20.
**Whiskey Richards, Little Sister Country, Poplollys** Starry Plough. 9pm, $7.

### DANCE CLUBS

**Afrolicious** Elbo Room. 10pm-2am, $5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
**Benefit for NextAid** Supperclub, 657 Harrison; 348-0900. 9pm-3am, $15-20. DJs Solar, Late Night Sneaky, Alland Byallo, Monty Luke, Laird, J. Phlip, and Amber spin, while you dance with the assurance that your cash is going to a good cause: building a children's village for kids orphaned by AIDS in South Africa.
**BraziLive** El Rio. 9pm, $8. DJs play Brazilian dance music, plus live bands.
**Cokie and His Asshole Friend** Madrone Lounge. 9pm-2am, free. Electro, hip-hop, disco and funk with DJs Cellus and Izzy OG, a couple of real peaches.
**Compression** Temple, 540 Howard; www.templesf.com. 10pm, $5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
**DJ Foodcourt's July Third Blowout** Make-Out Room. 9pm-2am. Foodcourt and pals E Wreck and Eddy Budds spin records while you eat free hot dogs and grilled cheese sammies made on a George Foreman grill. Sounds like a fire hazard *and* a damned good time.
**Dyn-O-Might!** Mighty. 9pm, $15. CLP, Chris De Luca, and Phono in a full-on breaks battle.
**Nickie's** 9pm, $5 Reggae and dancehall with DJ Jah Yzer.
**1984** Cat Club. 9pm-3am, $3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
**Popscene** 330 Ritch. 10pm, $10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

### BAY AREA

**Brothers and Sisters** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.
**Hook Shop** Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.
**Rock a Hula** Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 8:45pm-2am, free. DJ "Samoa Boy" Tanoa spins big-band jazz, rockabilly, classic country, '60s soul, island rarities, jump blues, and more.
**Selector DJ Sessions** Jupiter. 8pm. DJ Delon welcomes guest DJs weekly.

## FRIDAY 4

### ROCK/BLUES/HIP-HOP

**B.O.D.Y.H.E.A.T., Dam Funk** Elbo Room. 10pm, $10.
**Bruises, Sundance Kids, Pentacles, Victory Party** Annie's Social Club. 9pm, $7.
**1865, BenFlowz, Dervish, Project Life Nine, Make.A.Virus** Broken Record Bar, 1166 Geneva; 206-1354. 1pm, free.
**Glenn Walters Band** Johnny Foley's. 9pm, free.
**Craig Horton** Biscuits and Blues. 8 and 10pm, $20.
**JamBang, Greg Ginn and Taylor Texas Corrugators** 12 Galaxies. 9pm, $10.
**Kelly's Kitchen** Grant and Green. 9:30pm, free.
**K-9, Murder of Crows, Nono Spot** Parkside. 5pm, $5. Benefit for SF Bike Messenger Association.
**Killian MacGeraghty, Robber Barons** Hotel Utah Saloon. 9pm.
**Modey Lemon, Lou Lou and the Guitarfish, Fauna Valetta** Hemlock Tavern. 9:30pm, $7.
**Notorious** Red Devil Lounge. 9pm, $10.
**Pope of Yes, Time and Place, Two Sheds, Caves, I Was Totally Destroying It, Paper Airplanes, Low Red Land** El Rio. 2pm, $7. "El Rio Big Time Freedom Party."
**Tussle, Sic Alps, Oh Sees, Bronze, Death Sentence: Panda!, Mystic Paradise, Fresh and Onlys, No Boss** CELLspace, 2050 Bryant; 648-7562. 8 p.m., $7. "Born on the Fourth of Julive."
**Uptones, Monkey, Coup de Ska, Agent Deadlies** Bottom of the Hill. 9:30pm, $12.

### BAY AREA

**Black Cobra, Times of Desperation, Lid Toker, Thou, Leech** 924 Gilman. 8pm, $8.
**Rick Estrin and the Nightcats, Shana Morrison and Caledonia** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $18.

### JAZZ/NEW MUSIC

**Gerald Albright** Yoshi's SF. 8 and 10pm, $24. "Sax for Stax: A Tribute to Stax Records." Through Sun/6.
**Andrew Speight Quartet** Shanghai 1930. 8pm, free.
**Black Market Jazz Orchestra** Top of the Mark. 9pm, $10.
**Charlie Hunter Trio, Bhi Bhiman** Great American Music Hall. 9pm, $20.
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
**Savanna Jazz Trio** Savanna Jazz. 7:30pm, $5.
**Zadell** Jazz at Pearl's. 8 and 10pm, $20. Also Sat/5.

### BAY AREA

**Kenny Lattimore** 8 and 10pm, $40. Through Sun/6.
**San Francisco Symphony** Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; 421-TIXS. 8pm, $24-29.50. "4th of July Fireworks Spectacular: A Salute to Heroes."
**Terry Disley Experience** Anna's Jazz Island. 8pm, $15.

### FOLK/WORLD/COUNTRY

**"Breakfast with Enzo"** Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, $5.
**Redbeard** Simple Pleasures Café. 8pm, free.

### BAY AREA

**Ajuana Black, Red the Black Blonde, Pampam** Ashkenaz. 8pm, $10.
**Tall Grass, Homesick Elephant, Tea Set, Moomaw, Hobbyists** Fort Gallery, 3421 Hollis, Oakl; (415) 240-2220. 3pm. "Fourth of July Folk Fest."
**U-Roy, Cornell Campbell, Sister I Live** Shattuck Down Low. 9pm, $22.

### DANCE CLUBS

**Brass Tax** Amnesia. 9:30pm-2am, $5-10. DJs Fred Funk, Goldilox, Loosebeats, and Tung spin house, breaks, electro, and hip-hop.
**Cancun Club** Glas Kat. 10pm-3am. Salsa,

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**FRI/4**
**DANCE CLUBS**
CONT››

merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
**Club Loaded** Rickshaw Stop. 10pm-2am, $10. Only the hippest scene creamers need apply, with sets by In Flagranti, Land Shark, and Acid Girls.
**Dirt!** Madrone Lounge. 9pm-2am, $5. DJs Morale, Kap10 Harris, and Shane King spin electro, booty bass, crunk, hyphy, fidget, rap, party classics, and more.
›› **Hawt** Mighty. 9pm, $15 DJs Sneak, Jason Hodges, Sharon Buck, and Paul Thomas spin house.
**Heat** Stud. 10pm-3am, $5. DJs Domino and Party Ben, and your lovely host Coco Canal bring you the gay porn version of a Warhol movie.
**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
›› **Lookout Weekend** 111 Minna Gallery. 4-9:30pm, $3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.
**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
›› **Mission Bombay** Bollyhood Café, 3372 19th St.; 970-0362. 10pm-2am, $5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
**Nocturna** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. Resident DJs TychoSean and Billa, plus special guests.
**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, $5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.
›› **Strangelove** Cat Club. 9pm-3am, $6. Celebrate "Sin-Dependence Day" with DJ Tomas Diablo and guest Mike V, as they spin dark electro, industrial, new wave, and goth. Tonight features doom-laden go-go troupe the Black Widows Gothic Strip Revue.

### BAY AREA
**Flashback Fridays** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm, $5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurn.
**Ibiza** 10 Hegenberger, Oakl; (510) 385-1282. 10pm, $8-10. Hip-hop and soul.
**Kingman's Lucky Lounge** 9pm-2am, free. Diverse dance music spun by rotating DJs.
**Reggae Dancehall Night** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm-2am, $10. Roots, rockers, and reggae! Riot in the dancehall!
**Testify!** Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

## SATURDAY 5

### ROCK/BLUES/HIP-HOP
›› **Battlehooch, Captain Ahab, Bryan Lewis Saunders** Hemlock Tavern. 9:30pm, $7.
**Bourbon Fixx** Maggie McGarry's, 1353 Grant; 399-9020. 9pm, free.
**Brian Byrnes** Simple Pleasures Café. 8pm, free.
**Cheeseballs** Red Devil Lounge. 9pm, $10.
**Cocktail Monkeys** Johnny Foley's. 9pm, free.
**Girls, Softboiled Eggies, Weave** Hotel Utah Saloon. 9pm, $7.
›› **Hard Place, Wealthy Whore Entertainment, Frisco Dykes, Schlitz Claiborne** Parkside. 9pm, $5. "Club Feral."
**Hey Sunshine, Please Do Not Fight, Bloody Wednesday** El Rio. 9pm, $7.
›› **Legendary Shack Shakers** Independent. 9pm, $15.
**Oneside, Sean O'Brien and His Dirty Hands** Plough and Stars. 9pm.
**Kally Price, Joe and Vicki Price** Rite Spot. 9pm, free.
**Red Elvises** Slim's. 9pm, $15.
**Rodeo Clowns** Grant and Green. 9:30pm, free.
**Shred Zeppelin, New Castles, Who's Next, Magic Carpet Ride** Bottom of the Hill. 9pm, $10.
›› **Sky Parade, Better than Aliens, LSD and the Search for God, Eyes** Café Du Nord. 9:30pm, $10.
**Steppin'** Boom Boom Room. 9:30pm, $12.

### BAY AREA
›› **American Professionals, Nitebrite** Uptown. 9pm, $5. Screening of *The Gits Movie*.
**Blue, Brother Buzz, Robin Campbell Band** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, $14.
**Bobs** Freight and Salvage Coffee House. 8pm, $21.50.
**Sabertooth Zombie, Die Young, 7 Generations, Lie and Wait, Separation** 924 Gilman. 8pm, $8.
**Stevie Wonder** Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; 421-TIXS. 7:30pm, $35.50-141. Also Tues/8.

### JAZZ/NEW MUSIC
**Gerald Albright** Yoshi's SF. 8 and 10pm, $30. "Sax for Stax: A Tribute to Stax Records." Through Sun/6.
**Pascal Boker** Savanna Jazz. 7:30pm, $5.
›› **Contemporary Jazz Orchestra, Kim Nalley, Randy Vincent Quartet, Chris Pimentel, Vinyl, Dynamic, Bartron Tyler Group** Fillmore btwn Jackson and Eddy. 10am-6pm, free. "Fillmore Jazz Festival." Also Sun/6.
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
**Eric Shifrin and In the Crowd** Laurel Court, Fairmont, 950 Mason;772-5152. 7pm.
**Protégés of Hyler Jones** Shanghai 1930. 8pm, free.
**Rainfall Quartet** Dogpatch, 2496 Third St; 643-8592. 8pm, free.


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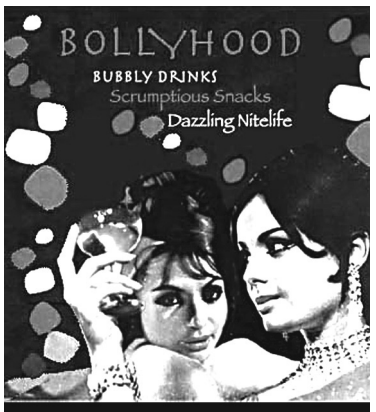


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**Ricardo Scales** Top of the Mark. 9pm, $10.
**Daryl Shawn** Meridian Gallery, 535 Powell; 398-7229. 8pm, $5.
**Sweet Baby J'ai** Biscuits and Blues. 8 and 10pm, $20.
**Craig Ventresco, Meredith Axlerod** Atlas Café. 4pm, free.
**Zadell** Jazz at Pearl's. 8 and 10pm, $20.

### BAY AREA

**Kenny Lattimore** 8 and 10pm, $40. Through Sun/6.
**Jerome Malaval** Sanchez Concert Hall, 1220A Linda Mar, Pacifica; (650) 355-1882. 7:30pm, $12-20.
**Yancie Taylor and Vibraphone Summit** Anna's Jazz Island. 8pm, $14.

### FOLK/WORLD/COUNTRY

**"Breakfast with Enzo"** Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, $3.
**Burning Embers** Riptide, 3639 Taraval; 681-8433. 9pm, free.
**Hapa** Palace of Fine Arts, 3301 Lyon; 392-4400. 6pm, $40-75. "Bringing Our Communities Together: Benefit for the Nihonmachi Street Fair."

### BAY AREA

**Hot Buttered Rum** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, $20.
**Lakay, Fogo Na Roupa, Eleksa, Cha-Cha Dimond** Ashkenaz. 9pm, $10-15.
**Sotaque Baiano** Shattuck Down Low. 9pm, $5-10.
**Trevor Childs and the Beholders, Hoe, Other Pluckers** Starry Plough. 9pm, $6.

CONTINUES ON PAGE 40 ››





Elbo Room

WED 7/2 9PM $5 — ELBO ROOM PRESENTS HUMP NIGHT FEAT. DJ LADYFINGAZ ROY TWO THOUSAND QUEST QUARTZ CREW (DJ QUEST, DJ OATY LOVE, DAWGISHT, MAT-ONER)

THU 7/3 10PM $7 — AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS: PLEASUREMAKER LIVE BAND, MANICATO, SENOR OZ, TOPH ONE

FRI 7/4 10PM $7/$10 — ELBO ROOM PRESENTS B.O.D.Y.H.E.A.T. FEAT. MORGAN GEIST (ENVIRON, NYC) DAM FUNK (STONES THROW, L.A.)

SAT 7/5 10PM $5-$10 — SPINNING '60S SOUL 45'S SATURDAY NIGHT SOUL PARTY WITH DJS LUCKY, PAUL PAUL, PHENGREN OSWALD 10PM $5 IN SEMIFORMAL ATTIRE/ $10 IN STREET CLOTHES

SUN 7/6 9PM $6 — DUB MISSION PRESENTS THE BEST IN DUB, ROOTS AND CLASSIC DANCEHALL W/ DJ SEP WITH MANEESH THE TWISTER (SURYA DUB) AND VINNIE ESPARZA (HELLA TIGHT/DIS-JOINT)

MON 7/7 9PM $5 — $2 DRINK SPECIALS! U.S. KINGS THE RAY GRADYS (PA)

TUE 7/8 9PM $7 — LIVE BRAZILIAN MUSIC & DANCING! BOCA DO RIO

WED 7/9 9PM $5 — ELBO ROOM PRESENTS APACHE (BIRDMAN) (RECORD RELEASE) BUZZER WILD THING

UPCOMING
THU 7/10 AFROLICIOUS
FRI 7/11 FREE FUNK FRIDAY
SAT 7/12 WE FUNK
SUN 7/13 DUB MISSION: KUSH ARORA, MC ZULU (NINJATUNE, CHICAGO) & DJ SEP

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jordantphillips@gmail.com

SATURDAY the 5TH
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9pm-2am, $10
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info@ohdangmag.com

TUESDAY the 8TH
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WEDNESDAY, 7/2 · 9 PM $6
Jonathan Douglas
USELESS DESIRES
Humanzee

THURSDAY, 7/3 · 9 PM $7
ROCKET CULTURE
The Interchangeable Hearts
+special guest

FRIDAY, 7/4 · INDEPENDENCE DAY · OPEN 11:30 AM
GIANTS GAME · BURGERS & DOGS · DJ AT 4 PM
EVENING SHOW 9 PM
KILLIAN MACGERAGHTY BAND
The Robber Barons

SATURDAY, JULY 5 · 9 PM $7
GIRLS (7" release party)
Softboiled Eggies
Weave
DJ Primo

MONDAY, 7/7 · SIGN UP @ 7:30 PM · FREE
BAY GUARDIAN READERS POLL BEST OPEN MIC!
OPEN MIC WITH JJ SCHULTZ

TUESDAY, 7/8 · 9 PM $6
DOMINANT LEGS
The Hare

FRIDAY, 7/11 · 9 PM $8 TIX AT TICKETWEB
ALEX STATAN
Jonny Diina
The American Professionals
GG Tanaka's Electric Band

SATURDAY, 7/12 · 9 PM
BLISSES B
+special guest

THURSDAY, 7/17 · 9 PM $10 TIX AT TICKETWEB
THE WHITE BUFFALO
+special guests

WEDNESDAY, 7/23 · 9 PM $8
BARCELONA
This World Fair
+special guest

THURSDAY, 7/24 · 9 PM $6
THE CHOP
Bloomsday Rising
The Vox Jaguars

FRIDAY, 7/25 · 9 PM $8 TIX AT TICKETWEB
WARREN TEAGARDEN
Dusty Rhodes and the River Band
Leslie and the Badgers

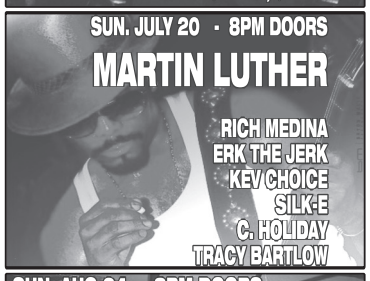
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45 GRAVE
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$9 ADV; $13 DOOR


THU. JULY 10 · 8PM DOORS
16 VOLT
BELLA MORTE
EVERYTHING GOES COLD
BLACK SNAKE MOAN
$10 ADV; $15 DOOR


SUN. JULY 20 · 8PM DOORS
MARTIN LUTHER
RICH MEDINA
ERK THE JERK
KEV CHOICE
SILK-E
C. HOLIDAY
TRACY BARTLOW

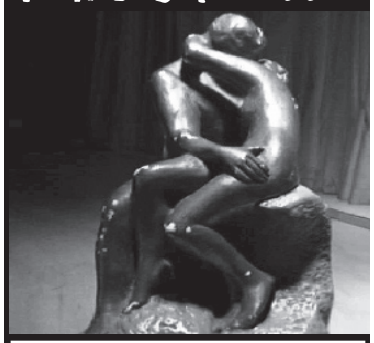

SUN. AUG 24 · 8PM DOORS
GORGEOUS FRANKENSTEIN
BELLA MORTE
THE BANNER
STELLAR CORPSES
$20 ADVANCE; $25 DOOR.

THU JUL 3 9:30 SCARS & SCRAPES FOREVER
FRI JUL 4 10PM CREAM
SAT JUL 5 9PM NEW WAVE CITY
WED JUL 9 8PM 45 GRAVE
THU JUL 10 8PM 16 VOLT
FRI JUL 11 10PM ESCANDALO
SAT JUL 12 9PM BOOTIE
FRI JUL 18 9PM HUBBA HUBBA REVUE
SAT JUL 19 9PM POP ROXX
SUN JUL 20 8PM MARTIN LUTHER
FRI JUL 25 9:30 MEAT VS. DEATHGUILD
SAT JUL 26 9PM BOOTIE
SUN JUL 27 5PM PLAY
THU JUL 31 9:30 MEAT

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THURSDAY JULY 3 9PM
DJ FOODCOURT'S
JULY 3RD BLOW OUT
WITH DJ E WRECK
& DJ EDDY BUDDS
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EVERY FRIDAY AT 10PM $5
"LOOSE JOINTS"
W/ DJS THOM THUMP
DAMON BELL
& CENTIPEDE
RARE GROOVE, FUNK, SOUL, HIP-HOP, AFRO-BEAT, LATIN & MORE

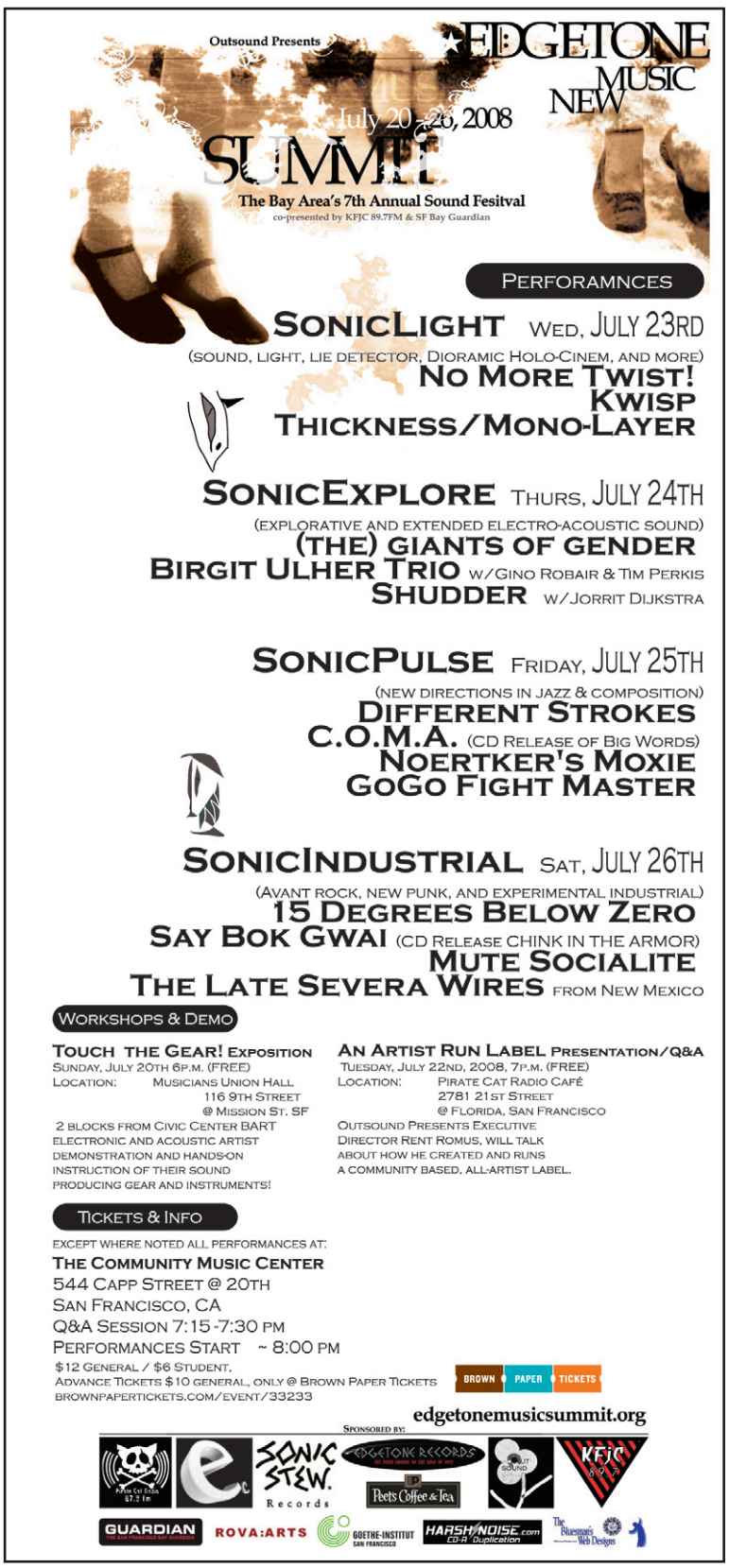
SATURDAY JULY 5
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WITH ROGER MAS & EL KOOL KYLE
CUMBIA DANCEHALL BOMBA PLEMA & SALSA

SUNDAY JULY 6 8PM $7
HEY YOUNG BELIEVER
JUANITA AND THE RABBIT
JOEL MURACH
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**SAT/5**
CONT»

## DANCE CLUBS

**Beat Stroganoff** Madrone Lounge. 9pm-2am, $5. Afro, hip-hop, breaks, and mashed-up funk with DJs Phleck, Gordo, and $heik.
**Endup** 6am-1pm: "Ascension," with DJs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-6am: "Revolutionary," hosted by Astroboy Jim, with DJ Keoki and guests.
**For the Love of House** Mighty. 10pm-4am, $10. Mr. V, Jon Cutler, Michael Tello, and Nikola Baytala all need to get some snappy DJ names. Nonetheless, they'll be spinning house tonight at Mighty.
» **Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
**Funkside** Nickie's. 10pm-2am, $5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
**Hellatight** Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.
**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
» **House of Voodoo** Cat Club. 10pm-3am, $3-5. DJs Voodoo, Purgatory, Mischief, and Rayne get happy with goth, glam industrial, and '80s jams. Dress evil!
» **Leisure** Annie's Social Club. 10pm-2am, $5. DJs Aaron, Omar, and Jetset James spin classic Britpop, Madchester, '90s, indie, mod, shoegaze, and '60s soul, plus back-room karaoke.
**New Wave City** DNA Lounge. 9pm-3am, $12. '80s dance party.
**Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, $3. African and French hip-hop with DJs Sogui and Edibe.
**El Superritmo** Make-Out Room. 10pm-2am, $5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
» **Tormenta Tropical** Rickshaw Stop. 10pm-2am, $10. Disco Shawn and Oroll welcome DJ Panik and Los Rakas to this world-beat-meets-hip-hop-in-a-steel-cage night.
**Trans-Am** Eight. 9pm-2am, $5. Queer punk party with live bands.

### BAY AREA

**Magic Milkcrates** Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.
**Pop History 101** Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.
**Smoove Saturdays** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, $5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

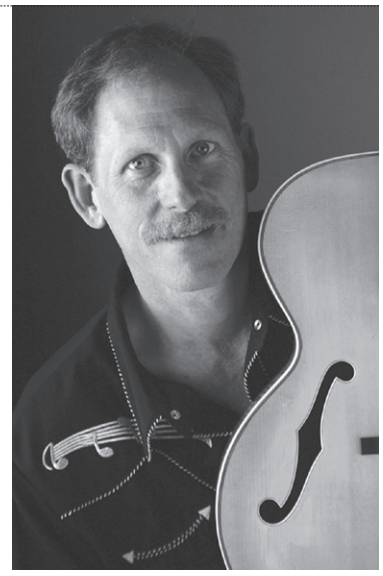
# SUNDAY 6

## ROCK/BLUES/HIP-HOP

**Hey Young Believer, Juanita and the Rabbit, Joel Murach** Make-Out Room. 8pm, $7.
» **Hooks, Moonlight Sexy, Departed, Black Moon Ritual** Parkside. 4pm, $7.
**Kids of Widney High** Amoeba Music. 2pm, free.
**Mutators, Meth Teeth, Christmas Island** Hemlock Tavern. 9:30pm, $6.
**Peck the Town Crier, Greg Scott Band, Oona Garthwaite** Café Du Nord. 7:30pm, $10.
» **Todd Rundgren, Roger Steen Band** Great American Music Hall. 8pm, $22.
**Terry Savastano** Johnny Foley's. 9pm, free.
» **Allen Toussaint, Trombone Shorty and Orleans Avenue** Sigmund Stern Grove, 19th Ave and Sloat; www.sterngrove.org. 2pm, free.
**We Are Scientists, Cut Off Your Hands** Independent. 8pm, $15.

### BAY AREA

» **Finest Dearest, Attachments, Dirty Mittens** Fort Gallery, 3421 Hollis, Oakl; (415) 240-2220. 8pm, $5.
» **Limp Wrist, Lebenden Toten, Godstomper, Bruise Violet, Black Rainbow** 924 Gilman. 4pm, $7.
**Buddy Owen** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.



## Fillmore Jazz Festival

» **PREVIEW** Known during the '40s and '50s as the "Harlem of the West," the Fillmore District once housed a spirited enclave of West Coast jazz culture. Over time the district has endured periods of struggle. The recently installed Fillmore branch of Yoshi's symbolizes the district's fight to respect its past while staying in step with the present.

The Fillmore Jazz Festival began after much of the current "urban renewal" (i.e., the construction of large apartment buildings) took hold. Now in its 24th year, the popular two-day festival draws nearly 100,000 people as a strong reminder of jazz's prominence in the Fillmore. The musical slate holds many established local performers, including Fillmore veteran Kim Nalley, local favorites Jazz on Mondays, and world-influenced Sila and the Afrofunk experience.

Bruce Forman is one of the prime-time headliners. The longtime guitarist began the JazzMasters Workshop in 2001, a nonprofit focused on giving free jazz lessons to kids. In 2006 he became an artist in residence at University of Southern California's studio/jazz guitar department. With Western-influenced band Cow Bop, Forman recently completed his own Route 66 Challenge, which consisted of Forman and company touring along the length of the famous highway, with the proceeds going toward the JazzMasters Workshop. **(Kevin Lee)**

**FILLMORE JAZZ FESTIVAL** With Bruce Forman, Barton Tyler Group, Contemporary Jazz Orchestra, Jazz on Mondays, Randy Vincent Quartet, Sila and the Afrofunk Experience, Kim Nalley, Vinyl, and more. Sat/5–Sun/6, 10 a.m.– 6 p.m. Fillmore between Eddy and Jackson, SF. Free. 1-800-310-6563, www.fillmorejazzfestival.com

## JAZZ/NEW MUSIC

**Gerald Albright** Yoshi's SF. 7 and 9pm, $26. "Sax for Stax: A Tribute to Stax Records."
» **Eggplant Casino, Hot Pink Feathers** Amnesia. 9pm, $7. "Cabaret Aubergine."
**Emily Anne and Her Hot Nutz** Amnesia. 7:30pm, free.
» **Bruce Forman, Liberty Ellman, Jazz On Monday, Archie Williams, Sila and the AfroFunk Experience** Fillmore btwn Jackson and Eddy. 10am-6pm, free. "Fillmore Jazz Festival."
**Fred Randolph Quintet** Jazz at Pearl's. 8pm, $15; 10pm, $10.
**Joffin Duo** Bazaar Café, 5927 California; 831-5620. 6pm. Benefit for the Leukemia and Lymphoma Society.
**Kurt Ribak Trio** Chaya Brasserie, 132 Embarcadero; 777-8688. 6pm, free.
**Prairie Dog** Rite Spot. 9pm, free.
**Rob Modica and Friends** Simple Pleasures Café. 3pm, free.
**Scott Foster Jazz Quartet** Calvary Presbyterian Church, 2515 Fillmore; 346-3832. 6pm, free. "Sundays at Six: Jazz Worship Services."
**Vince Lateano Quartet** Dogpatch, 2496 Third St; 643-8592. 4:30pm, $5.

### BAY AREA

**Kenny Lattimore** 8pm, $40; 10pm, $35.
» **Harvey Wainapel Trio** Anna's Jazz Island. 8pm, $10.

## FOLK/WORLD/COUNTRY

**"Merola's Schwabacher Summer Concert"** Yerba Buena Gardens, 760 Howard; www.ybgf.org. 2pm, free.
» **Ottmar Liebert and Luna Negra** Rrazz Room, Hotel Nikko, 222 Mason; 394-1189. 7pm, $42.50. Also Mon/7.
**John Sherry, Kyle Thayer** Plough and Stars. 9pm, free.

### BAY AREA

**Don't Look Back** Freight and Salvage Coffee House. 8pm, $18.50.

» **Earl Brothers, Tippy Canoe and the Paddlemen** Epic Arts, 1923 Ashby, Berk; (510) 664-2204. 7:30pm, $10.
**"Starry Irish Music Session"** Starry Plough. 8-11pm. With Shay Black.
» **Troublemakers Union** La Peña Cultural Center. 7pm, $10.
**Yaelisa** Ashkenaz. 7:30pm, $10. "Flamenco Open Stage."

## DANCE CLUBS

**Club Havana** Jelly's. 4pm, $10. Live set by Julio Bravo, plus DJ Antonio and great Cuban BBQ.
» **Dub Mission** Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall with DJs Sep, Maneesh the Twister, and Vinnie Esparza.
**Endup** 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, $12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
**Holding Firm Reggae Sundays** Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
**Salsa Sundays** El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
**Salsa Sundays** El Rio. 3pm, $8. Live salsa by Orquesta Gitano, plus free BBQ and dance lessons.
**Sun-Daze** Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
» **Wake the Town: From Kingston to London** Madrone Lounge. 8pm-2am, free. Selectors Dukey, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae from the '60s and '70s.

### BAY AREA

» **Hullabaloo** Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 3-8pm, free. Get your Sunday drink on with DJ Ruby "Baby" Bennett as she spins funky soul, Latin, and R&B.
**King of Kings** Shattuck Down Low. 8pm-2am, $6-8. DJs Smoke One, Chip Fu, and Jacques play reggae, dancehall, roots, and lovers' rock.
**Noches de Vudu** Luka's Taproom and Lounge,

2221 Broadway, Oakl; (510) 451- 4677. 9pm, free. Salsa, samba, reggaetón, and Latin hip-hop with DJ Erick Santero and rotating DJs.

## MONDAY 7

### ROCK/BLUES/HIP-HOP

**EOTO, Flowmotion** 12 Galaxies. 9pm, $12.
**U.S. Kings, Ray Gradys** Elbo Room. 9pm, $5.

### BAY AREA

**Yaz** Paramount Theatre, 2025 Broadway, Oakl; 421-TIXS. 7:30pm, $39.50-75.

### JAZZ/NEW MUSIC

**Scott Amendola Band with Nels Cline and Jeff Parker, Jim Campilongo Electric Trio** Café Du Nord. 8pm, $15.
**Contemporary Jazz Orchestra** Jazz at Pearl's. 8pm, $15; 10pm, $10.
**Monk's Music Trio** Simple Pleasures Café. 8pm, free.
**Wayne Wallace and Friends** Yoshi's SF. 8pm, $14; 10pm, $10.

### BAY AREA

**Stanley Jordan** Yoshi's. 8pm, $20; 10pm, $12. Through July 9.

### FOLK/WORLD/COUNTRY

**Damir** Johnny Foley's. 9pm, free.
**49 Special** Amnesia. 8:30pm, free.
**"I Don't Like Mondays"** Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.
**"Open Mic with JJ Schultz"** Hotel Utah Saloon. 7:30pm, free.
**Ottmar Liebert and Luna Negra** Rrazz Room, Hotel Nikko, 222 Mason; 394-1189. 8pm, $42.50.

### BAY AREA

**"Derek Smith's Open Mic"** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
**"Songwriters Symposium"** Blakes. 8:30pm, $2-3. Acoustic open mic.
**"Traditional Irish Music Session"** Starry Plough. 9pm, free.

### DANCE CLUBS

**Block-Party** Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
**Caña** Little Baobab, 3388 19th St; 643-3558. 10pm-2am, $3. Reggaetón, dancehall, and more with DJ Joe Quixx.
**Club Dread** Club Six. 9pm-2am, $10. Reggae, brah!
**Death Guild** Glas Kat. 9:30pm-2:30am, $3-5. Children of the Twilight Guild present this dark dance club.
**Dollar Monday** El Rio. 9pm-2am, $2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs $2? 'Cause the PBRs are $1 a can! Dollah, dollah bill, y'all!
**High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
**Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
**94117** Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
**Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

### BAY AREA

**Industry Night** Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.
**Three Day Weekend** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. $1 oysters all day.

## TUESDAY 8

### ROCK/BLUES/HIP-HOP

**Big Business, Triclops!, Totimoshi** 12 Galaxies. 9pm, $12.
**Dick Dusters, Contra, Magic Moments** Knockout. 10pm, $6.
**Dominant Legs, Hare** Hotel Utah Saloon. 9pm, $6.

CONTINUES ON PAGE 42 »










## TUE/8
## ROCK/BLUES/HIP-HOP
CONT››

**Patient Zero** Amnesia. 7pm, free.
**Lara Price** Biscuits and Blues. 8 and 10pm, $15.
**Retribution Gospel Choir, Dame Satan, Magic Me** Bottom of the Hill. 9pm, $10.
**Tilly and the Wall** Great American Music Hall. 9pm, $17.
**Los Train Wreck** El Rio. 8pm, free. "All Star Jam."

### BAY AREA
**Stevie Wonder** Concord Pavilion, 2000 Kirker Pass Road, Concord; 421-TIXS. 7:30pm, $35.50-141.

## JAZZ/NEW MUSIC
**Gini Wilson Trio** Shanghai 1930. 7pm, free.
**Phil Berkowitz and Louis' Blues** Yoshi's SF. 8pm, $14; 10pm, $10. "Louis Jordan Centennial Celebration."
**MO Jazz** Simple Pleasures Café. 8pm, free.
**Kim Nalley** Jazz at Pearl's. 8pm, $15; 10pm, $10.
**Ricardo Scales** Top of the Mark. 7pm, $5.
**Stompy Jones** Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, $12.
**Vince Lateano Trio** Savanna Jazz. 8pm, $5.

### BAY AREA
**"Jazzschool Tuesdays"** Jupiter. 8pm, free.
**Stanley Jordan** Yoshi's. 8pm, $20; 10pm, $12. Through July 9.
**"Singers' Open Mic with Kelly Park"** Anna's Jazz Island. 8pm, $5.

## FOLK/WORLD/COUNTRY
**Boca do Rio** Elbo Room. 9pm, $7.
**Nicole McRory** Johnny Foley's. 9pm, free.
**Barry O'Connell, Vinnie Cronin** Plough and Stars. 9pm, free.
**Sacred Profanities** Climate Theater, 285 Ninth St; www.musicboxseries.com. 8pm, $7-15.

### BAY AREA
**Laurie Lewis, Kathy Kallick, Tom Rozum, Home Run Jethro, Julay Brooks and Friends, Conspiracy of Venus** Freight and Salvage Coffee House. 8pm, $18.50. Benefit for Paul McBride.
**Sylvia Herold, Chuck Irvin** Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7pm, free.
**Tom Rigney and Flambeau** Ashkenaz. 8:30pm, $10.

## DANCE CLUBS
**Argus Lounge** 9pm-1:30am, free. DJs Denim Yeti and Handlebars spin tunes of a radness level befitting their awesome DJ names.
**Change the Beat** Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
**Coco Rico** Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
**Drunken Monkey** Annie's Social Club. 9pm-2am, free. DJ 2Bit spins rock 'n' roll for inebriated primates like you.
**Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
**Lost and Found** Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
**Soul Afrique** John Colins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.

### BAY AREA
**Flood Night** Kingman's Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.
**Zero Worship** Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freakbeat, garage, punk, and new wave. $2 well drinks with valid student ID. SFBG
















# club list



Charlie Hunter plays the Great American Music Hall Fri/4.

PHOTO BY MICHAEL WEINTROB

**AMNESIA**
853 Valencia
(415) 970-0012

**ANNIE'S SOCIAL CLUB**
917 Folsom
(415) 974-1585

**ARGUS LOUNGE**
3187 Mission
(415) 824-1447

**ASIASF**
201 Ninth St
(415) 255-2742

**ATLAS CAFE**
3049 20th St
(415) 648-1047

**BALAZO18**
2183 Mission
(415) 255-7227

**BAMBUDDHA LOUNGE**
601 Eddy
(415) 885-5088

**BAOBAB**
3388 19th St
(415) 643-3558

**BAZAAR CAFÉ**
5927 California
(415) 831-5620

**BEAUTY BAR**
2299 Mission
(415) 285-0323

**BIMBO'S 365 CLUB**
1025 Columbus
(415) 474-0365

**BISCUITS AND BLUES**
401 Mason
(415) 292-2583

**BOHEMIA LOUNGE**
1624 California
(415) 474-6968

**BOOM BOOM ROOM**
1601 Fillmore
(415) 673-8000

**BOTTOM OF THE HILL**
1233 17th St
(415) 621-4455

**BROADWAY STUDIOS**
435 Broadway
(415) 291-0333

**BRUNO'S**
2389 Mission
(415) 643-5200

**BUBBLE LOUNGE**
714 Montgomery
(415) 434-4204

**BUTTER**
354 11th St
(415) 863-5964

**CAFÉ CLAUDE**
7 Claude
(415) 392-3515

**CAFE COCOMO**
650 Indiana
(415) 824-6910

**CAFÉ DU NORD**
2170 Market
(415) 861-5016

**CAFE INTERNATIONAL**
508 Haight
(415) 665-9915

**CASANOVA LOUNGE**
527 Valencia
(415) 863-9328

**CATALYST COCKTAILS**
312 Harriet
(415) 621-1722

**CAT CLUB**
1190 Folsom
(415) 431-3332

**CITY NIGHTS**
715 Harrison
(415) 546-7938

**CLUB CALIENTE**
298 11th St
(415) 255-2232

**CLUB DELUXE**
1509 Haight
(415) 552-6949

**CLUB NV**
525 Howard
(415) 339-8686

**CLUB SIX**
60 Sixth St
(415) 863-1221

**CONNECTICUT YANKEE**
100 Connecticut
(415) 552-4440

**CRASH**
34 Mason
1-877-342-7274

**DALVA**
3121 16th St
(415) 252-7740

**DANNY COYLE'S**
668 Haight
(415) 431-4724

**DELIRIUM**
3139 16th St
(415) 552-5525

**DNA LOUNGE**
375 11th St
(415) 626-1409

**DOLCE**
440 Broadway
(415) 989-3434

**DOLORES PARK CAFE**
501 Dolores
(414) 621-2936

**DOUBLE DUTCH**
3192 16th St
(415) 503-1670

**DUPLEX**
1525 Mission
(415) 355-1525

**EAGLE TAVERN**
398 12th St
(415) 626-0880

**EDINBURGH CASTLE PUB**
950 Geary
(415) 885-4074

**EIGHT**
1151 Folsom
(415) 431-1151

**ELBO ROOM**
647 Valencia
(415) 552-7788.

**ELEMENT LOUNGE**
1028 Geary
(415) 571-1362

**ELIXIR**
3200 16th St
(415) 552-1633

**ENDUP**
401 Sixth St
(415) 357-0827

**FAT CITY**
314 11th St
(415) 861-2890

**FILLMORE**
1805 Geary
(415) 346-6000

**540 CLUB**
540 Clement
(415) 752-7276

**FLUID ULTRA LOUNGE**
662 Mission
(415) 615-6888

**FUSE**
493 Broadway
(415) 788-2706

**GLAS KAT**
520 Fourth St
(415) 495-6626

**GRAND**
1300 Van Ness
(415) 673-5716

**GRANT AND GREEN**
1371 Grant
(415) 693-9565

**GREAT AMERICAN MUSIC HALL**
859 O'Farrell
(415) 885-0750

**HARRY DENTON'S STARLIGHT ROOM**
Sir Francis Drake Hotel
450 Powell
(415) 395-8595

**HEMLOCK TAVERN**
1131 Polk
(415) 923-0923

**HIFI**
2125 Lombard
(415) 345-TONE

**HOMESTEAD**
2301 Folsom
(415) 282-4663

**HOTEL UTAH SALOON**
500 Fourth St
(415) 546-6300

**HOUSE OF SHIELDS**
39 New Montgomery
(415) 495-5436

**ICON ULTRA LOUNGE**
1192 Folsom
(415) 626-4800

**INDEPENDENT**
628 Divisadero
(415) 771-1421

**IRELAND'S 32**
3920 Geary
(415) 386-6173

**JACK'S CLUB**
2545 24th St
(415) 641-5371

**JAZZ AT PEARL'S**
256 Columbus
(415) 291-8255

**JELLY'S**
295 Terry Francois
(415) 495-3099

**JOHNNY FOLEY'S**
243 O'Farrell
(415) 954-0777

**KATE O'BRIENS**
579 Howard
(415) 882-7240

**KELLY'S MISSION ROCK**
817 Terry Francois
(415) 626-5355

**KIMO'S**
1351 Polk
(415) 885-4535

**KNOCKOUT**
3223 Mission
(415) 550-6994

**LASZLO**
2534 Mission
(415) 401-0810

**LEVENDE LOUNGE**
1710 Mission
(415) 864-5585

**LEXINGTON CLUB**
3464 19th St
(415) 863-2052

**LINGBA LOUNGE**
1469 18th St
(415) 355-0001

**LI PO LOUNGE**
916 Grant
(415) 982-0072

**LOFT 11**
316 11th St
(415) 701-8111

**LOU'S PIER 47**
300 Jefferson
(415) 771-5687

**LUCID BAR**
580 Sutter
(415) 398-0195

**MAD DOG IN THE FOG**
530 Haight
(415) 626-7279

**MADRONE LOUNGE**
500 Divisadero
(415) 241-0202

**MAKE-OUT ROOM**
3225 22nd St
(415) 647-2888

**METRONOME DANCE CENTER**
1830 17th St
(415) 252-9000

**MEZZANINE**
444 Jessie
(415) 625-8880

**MIGHTY**
119 Utah
(415) 626-7001

**MILK**
1840 Haight
(415) 387-6455

**MOJITO**
1337 Grant
(415) 398-1120

**MOOSE'S**
1652 Stockton
(415) 989-7800

**NICKIE'S**
466 Haight
(415) 255-0300

**OLD FIRST CHURCH**
1751 Sacramento
(415) 474-1608

**111 MINNA GALLERY**
111 Minna
(415) 974-1719

**PARK**
747 Third St
(415) 974-1925

**PARKSIDE**
1600 17th St
(415) 252-1330

**LA PEÑA CULTURAL CENTER**
3104 Shattuck, Berk
(510) 849-2568

**PIER 23**
Pier 23
(415) 362-5125

**PINK**
2925 16th St
(415) 431-8889

**PLOUGH AND STARS**
116 Clement
(415) 751-1122

**PLUSH ROOM**
York Hotel
940 Sutter
(415) 885-2800

**POLENG LOUNGE**
1751 Fulton
(415) 441-1710

**PUBLIC**
1489 Folsom
(415) 552-3065

**PURPLE ONION**
140 Columbus
(415) 217-8400

**RAMP**
855 China Basin
(415) 621-2378

**RASSELAS JAZZ**
1534 Fillmore
(415) 346-8696

**RED DEVIL LOUNGE**
1695 Polk
(415) 921-1695

**RED POPPY ART HOUSE**
2698 Folsom
(415) 826-2402

**REDWOOD ROOM**
Clift Hotel
495 Geary
(415) 775-4700

**RETOX LOUNGE**
628 20th St
(415) 626-7386

**RICKSHAW STOP**
155 Fell
(415) 861-2011

**EL RINCON**
2700 16th St
(415) 437-9240

**EL RIO**
3158 Mission
(415) 282-3325

**RIPTIDE BAR**
3639 Taraval
(415) 240-8360

**RITE SPOT**
2099 Folsom
(415) 552-6066

**ROCCAPULCO SUPPER CLUB**
3140 Mission
(415) 648-6611

**ROCK-IT ROOM**
406 Clement
(415) 387-6343

**ROHAN LOUNGE**
3809 Geary
(415) 221-5095

**ROYALE**
1326 Grant
(415) 433-4247

**RUBY SKYE**
420 Mason
(415) 693-0777

**SAVANNA JAZZ**
2937 Mission
(415) 285-3369

**SHANGHAI 1930**
133 Steuart
(415) 896-5600

**SHINE DANCE LOUNGE**
1337 Mission
(415) 421-1916

**SKYLARK**
3089 16th St
(415) 621-9294

**SLIDE**
430 Mason
(415) 421-1916

**SLIM'S**
333 11th St
(415) 255-0333

CONTINUES ON PAGE 44 ››


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★Thu 7/3
8PM FREE!
THE DROWSY HOLLER
THE MS. FITS
BUILD US AIRPLANES
MICK LEONARDI
JESSICA THOMPSON

★Fri 7/4
5PM $5
QUAKE CITY RUMBLE AFTER PARTY
MURDER OF CROWS
K-9
NONOSPOT

★Sat 7/5
9PM $5
CLUB FERAL
HARD PLACE
WEALTHY WHORE
ENTERTAINMENT
FRISCO DYKES
SCHLITZ CLAIBORNE
DJ VINYL ABUSER

★Sun 7/6
4PM $7
NOT SO TWANG SUNDAY!
ON THE LIST PODCAST SHOW
THE HOOKS
MOONLIGHT SEXY
THE DEPARTED
BLACK MOON RITUAL

UPCOMING SHOWS:
7/10 - PORKCHOP PRESENTS SOMETHING HELLA GAY
7/11 - MOSTLY BEARS
7/12 - THE LAF A LOTS CAR SHOW
7/17 - THE DIVINE FEUD, PRISTINES, LOVING THUNDER, HOORAY FOR SCHWULE
7/18 - THE CUTE LEPERS, THE VOWS
8/1 - EDDIE & THE HOT RODS, THE JONESES, PRIMADONNA
8/9 - ME FIRST & THE GIMME GIMMES, BLACK FAG, THE KEGELS, DRUGLORDS OF THE AVENUES
8/10 - ME FIRST & THE GIMME GIMMES, BLACK FAG, ASHTRAY

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JULY 11

RUSTED ROOT
PETE FRANCIS
JULY 16

BOY GEORGE
CANCELLED

JEFFERSON STARSHIP
THE ZOMBIES
JULY 20

LESS THAN JAKE
GOLDFINGER
BIG D AND THE KIDS TABLE
SUBURBAN LEGENDS
JULY 25

KOTTONMOUTH KINGS
TECH N9NE
HED PE
SEN DOG
X-CLAN
AUGUST 2

THE FAINT
AUGUST 5

THE MACHINE
A TRIBUTE TO PINK FLOYD
AUGUST 19

HOT WATER MUSIC
AUGUST 28

THRASH AND BURN
DARKEST HOUR
PARKWAY DRIVE
& MORE
AUGUST 31

MOGWAI
SEPTEMBER 8

SQUEEZE
JIM BIANCO
SEPTEMBER 12

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HAPPY HOUR TUE-FRI 5PM-9PM
$3 WELL AND PINT...HEATED PATIO
JULY ONWARD, WE OPEN @ 1PM FRIDAY-SUNDAYS

| | |
|---|---|
| WED 7/2 | THE FEROCIOUS FEW, THE B-STARS, FRED ODELL (AMERICANA) 8PM $5 |
| THU 7/3 | JOE STEVENS, STORM FLOREZ, JOSHUA KLIP (FOLK/ROCK) 7-9PM PATIO<br>BRAZILIVE<br>INFO COMING |
| FRI 7/4 | 3RD ANNUAL EL RIO BIG TIME FREEDOM PARTY 2-7PM $7 PATIO<br>I WAS TOTALLY DESTROYING IT, PAPER AIRPLANES, LOW RED LAND, POPE OF YES, TIME & PLACE, TWO SHEDS, CAVES<br>RED HOTS BURLESQUE 7:30<br>DJ'S CARMEN & MIRANDAS FRUIT STAND<br>7-2AM NO$ |
| SAT 7/5 | CHICARONES,<br>DJ'S AND BBQ 3-8PM $1 COVER<br>HEY SUNSHINE, PLEASE DO NOT FIGHT, BLOODY WEDNESDAY<br>(ROCK) 9PM $7 |
| SUN 7/6 | SALSA SUNDAYS<br>ORQUESTA GITANO<br>3-8PM, $8, 3:15, FREE BBQ<br>SALSA DANCE CLASS 3:15' |
| MON 7/7 | DOLLAR DAYS $1 PABST/$2 WELL<br>RADICAL VINYL DJ'S<br>(OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM $2 |
| TUES 7/8 | ALL STAR JAM WITH LOS TRAINWRECK 8PM NO$ |

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Wed 7/2
GET DEAD!
SIMON GO FUCK YOURSELF (MEMBERS ON NEUTRALBOY)
PERFECT MACHINES

Thr 7/3
BOZONE
DANNY'S HOUSE
SPECIAL GUEST

Fri 7/4
CLUB CLOSED
HAPPY 4TH OF JULY!

Sat 7/5
WIRE GRAFITTI
INFERNO OF JOY
PIE RATS

Tue 7/8
THE AUTUMN FILM
SKIN HORSE
BRAINWORMS

Wed 7/9
GREG GINN
w/ THE TAYLOR TEXAS CORRUGATORS
JAMES WHITON

TO BOOK YOUR BAND, PLEASE CONTACT:
JOANN@RAWKMOM.COM
VISIT OUR WEBSITE AT:
WWW.STORKCLUBOAKLAND.COM

rock it ROOM
San Francisco, California
406 Clement St.
rock-it-room.com

Thursday, July 3
9pm, $5
POST VENTURA
LEATHER FEATHER
I WAS TOTALLY DESTROYING IT
SOFT WHITE 60'S
(featuring members of Street To Nowhere)

Monday, June 7
ACOUSTIC MONDAY!
7:30pm in the downstairs lounge
Free admission!
$4 for a pint and shot all night!

Friday, July 11
9pm, $10
NATIVE ELEMENTS
DOGMAN JOE
STILL TIME
(San Luis Obispo)
BASSMENT

Saturday, July 19
9pm, $7
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Saturdays: DJ/ Dancing:R&B/ Hip-Hop

Fri 7/4
Too Close
Video Lounge (5pm - 9pm)

Thu 7/10
Tribute to the Sun City Girls

Thu 8/14
Comedy Show
8pm

341-13th St.,
Oakland, CA 94612
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Ashkenaz
Music & Dance Community Center

| | |
|---|---|
| WED 7/2<br>8:00 pm<br>$10<br>$5 students | ALTERNATIVE POP<br>THE THIRST BUSTERS<br>*from Berkeley High School*<br>+ special guest |
| THU 7/3<br>9:30 pm<br>$20 | AFRICAN<br>SEKOUBA "BAMBINO" DIABATE<br>*"The Golden Voice of Guinea"* |
| FRI 7/4<br>7:00 pm<br>$12 | CULTURAL FREEDOM CELEBRATION<br>AJUANA BLACK RED "THE BLACK BLONDE" PAM PAM |
| SAT 7/5<br>9:30 pm<br>$15<br>$10 students | AFRO-CARIBBEAN/BRAZILIAN<br>LAKAY & MYSTIC MAN FOGO NA ROUPA<br>special guests ELEKSA and CHA-CHA DIMOND<br>8:00 pm Kompa dance lesson with Will Bellot |
| SUN 7/6<br>3:00 pm<br>$6 adults / $4 kids | SQUARE DANCE<br>FAMILY SQUARE DANCE!<br>calling by EVIE LADIN<br>music by LOST IN SPACE<br>featuring Eric & Suzy Thompson |
| SUN 7/6<br>7:30 pm<br>$10 | FLAMENCO<br>FLAMENCO OPEN STAGE<br>with Yaelisa, El Rubio, Marina Elana, Felix de Lola, Las Flamenkitas, more |
| TUE 7/8<br>8:30 pm<br>$10 | CAJUN/ZYDECO<br>TOM RIGNEY & FLAMBEAU<br>8:00 pm Cajun/Zydeco dance lesson with Diana Castillo |

7/9 TAJ WEEKES & ADOWA ~ 7/10 CALIF. HONEYDROPS
7/11 GREENSPHERE REGGAE SHOWCASE

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Every Monday Night 5pm-9:30pm
KRAZY FOR KARAOKE HAPPY HOUR!!!
W/ your Host BRIT POP BILL (Annies/ Limba Lounge) & your bar twin Tracy
Come Belt it out and drink it down
FREE!!! Czechvar On tap!

Every Wednesday 5pm-9pm
GODZUKI HAPPY HOUR SUSHI

Every Thursday 7pm-10pm
The Knockout Presents
*BINGOTOPIA*
Play for Drinx, Dignity and Dorky Prizes with your host... Clare St. Clare
FREE!!!!
BASS BEER HELPS YOU GET GOOD NUMBERS!

WEDNESDAY, JULY 2ND
5pm-9pm $5 Doors - 9:30pm Show - 10pm
Collin Hormone Presents Photobooth
The Standard Tribesman • Countless Others
DJ's Colin Hormone & Eric Daggerman

THURSDAY, JULY 3RD
10pm-2am $5 LASER DANCE Presents
it's 1 year Anniversary W/ Special Live Guests
BOOGERSOX (6 OF 7 Members of Battlehootch)
w/dj WHITE HEAT, SEA CAPTAIN & MISS P
+ THE DEBUT OF DJ DUO KiROD & MILADY JOY
on the go with 70's, 80's, 90's & way way beyond!!
Electro,New Wave Space Disco!

FRIDAY JULY 4TH
10pm-2am $5 The Knockout presents
DEBASER 4th of july special American vs. British indie battle with djs jamie jams and special guest Jet Set James (leisure) + DJ's Jessica Beard
Support James! Dress Mod and get in free with the Flannels b4 11pm - just added: 1,000 red white and blue balloons!

SATURDAY, JULY 5TH
The Knockout Presents
THE MAGNIFICENT SEVEN DJ CREW
7 DJ'S, ALL TYPES OF JAMS...$3

SUNDAY, JULY 6TH
9pm-2am Free! Modern Entertainment Presents
SHUCKIN' & JIVIN'
DJs DR. SCOTT & ORAN SPIN R&R,DOOWOP,JIVERS, STOMPERS & BOPPERS ALL ON 78 RPM!

MONDAY, JULY 7TH
9pm-2am THE KNOCKOUT PRESENTS
*SMILE* W/ 11:40: The Botticellis
10:50: Scrabbel - 10pm: The Trade
DJ Neil Martinson spins 66-83 dance music all night

TUESDAY JULY 8TH
9pm-2am $6 Alcoholocaust Presents
DICK DUSTERS (Headliner)
THE CONTRA (from Bellingham, WA)
MAGIC MOMENTS (members of Hightower and Walken)
Doors open at 9pm / Show at 10pm
Cheap Speakeasy Pints and Hamm's Cans
DJ's Down at the Argus
Thanks for your support, Hope to see you soon....



SAT - 7/5
10PM - 4AM

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## club list
CONT>>

**SOLUNA CAFE AND LOUNGE**
272 McAllister
(415) 621-2200

**SPACE 550**
550 Barneveld
(415) 550-8286

**STUD**
399 Ninth St
(415) 252-7883

**SUEDE**
383 Bay
(415) 399-9555

**SUGAR LOUNGE**
377 Hayes
(415) 255-7144

**SUITE ONE80NE**
181 Eddy
(415) 345-9900

**SUPPERCLUB**
657 Harrison
(415) 348-0900

**1015 FOLSOM**
1015 Folsom
(415) 431-1200

**330 RITCH**
330 Ritch
(415) 541-9574

**TOP OF THE MARK**
Mark Hopkins Intercontinental Hotel
1 Nob Hill
(415) 616-6916

**TRANSFER**
198 Church
(415) 861-7499

**TUNNEL TOP**
601 Bush
(415) 986-8900

**12 GALAXIES**
2565 Mission
(415) 970-9777

**26 MIX**
3024 Mission
(415) 826-7378

**222 CLUB**
222 Hyde
(415) 864-2288

**UNDERGROUND SF**
424 Haight
(415) 864-7386

**VELVET LOUNGE**
443 Broadway
(415) 788-0228

**VODA**
56 Belden
(415) 677-9242

**WARFIELD**
982 Market
(415) 775-7722

**WISH**
1539 Folsom
(415) 431-1661

**YOSHI'S SAN FRANCISCO**
Fillmore Heritage Center
1330 Fillmore
(415) 655-5600

### BAY AREA

**ALBATROSS PUB**
1822 San Pablo, Berk
(510) 843-2473

**ANNA'S JAZZ ISLAND**
2120 Allston Way, Berk
(510) 841-JAZZ

**ASHKENAZ**
1317 San Pablo, Berk
(510) 525-5054

**BECKETT'S**
2271 Shattuck, Berk
(510) 647-1790

**BLAKES**
2367 Telegraph, Berk
(510) 848-0886

**CAFE VAN KLEEF**
1621 Telegraph, Oakl
(510) 763-7711

**DOWNTOWN**
2102 Shattuck, Berk
(510) 649-3810

**FOURTH STREET TAVERN**
711 Fourth St, San Rafael
(415) 454-4044

**FREIGHT AND SALVAGE COFFEE HOUSE**
1111 Addison, Berk
(510) 548-1761

**JAZZSCHOOL**
2087 Addison, Berk
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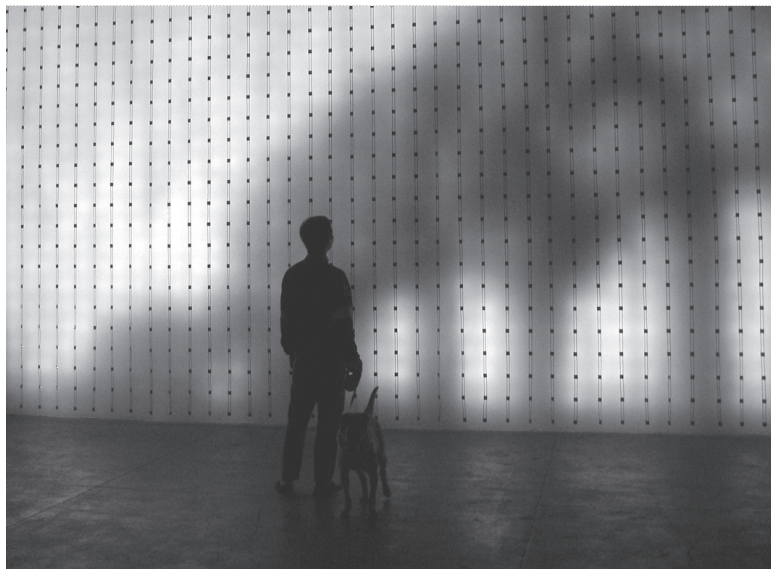
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CAMPBELL'S *HOME MOVIES 920-1* (2007)

# "Jim Campbell: Home Movies"

**REVIEW** The West Coast electronic artist Jim Campbell returns to the University of California, Berkeley Art Museum to reprise his popular 2006 installation "Home Movies," a screening of amateur, low-resolution family films projected through a tapestry of LED lights. Strung from ceiling to floor, the highly pixilated reflections of quotidian family life become nothing less than digital simulacra when magnified to such extremes. Building on the conceptual linkages of his *Illuminated Averages* (2001-03) and *Ambiguous Icons* (2000-03) series, the technophile artist has arrived at a startling depiction of memory and magic. Campbell's explorations of communications apparatuses since the mid-1980s largely mirrors the hypermodernist theories of Jean Baudrillard — problematizing rather than simply fetishizing the digital domain — and rejects the scientific utopianism of Bergsonian temporality for the more radical slippages of personalized memories and nostalgia. For Campbell, the question surely remains whether digital perception has elevated or mutated our inscriptions of the past.

The answer, of course, is far from conclusive and further still from novel. In fact, "Home Movies" is reminiscent of cinema's magical roots in the 18th century *Fantasmagorie* shows, which posed similar concerns in their embrace of new technologies. Spectral and hypnotic in their visual imperfections, these magical lantern exhibitions introduced the sublime moment when the still painting became animate, reaching out from its crypt of secrets to grab hold of the spectator in a living darkness. The *Fantasmagorie* often thrived on intimate family images, using projected portraits of recently deceased ancestors to unsettle or mesmerize the audience. In his brilliance, Campbell has recognized a similar power in manipulating the iconography of America's recent past, using the omnipresent home movie as a prop of sorts for his own digital legerdemain.

Historical and aesthetic precedents aside, "Home Movies" is a supreme cinematic delight, re-presenting the primal pleasures of film-going but refracting this nostalgic glow through a matrix of increasing digital deconfiguration. **(Erik Morse)**

**JIM CAMPBELL: HOME MOVIES** Through Aug. 1. Wed.–Sun., 11 a.m.–5 p.m.

Berkeley Art Museum, 2626 Bancroft, Berk. $4–$8 (free first Thurs.)

(510) 642-0808, www.bampfa.berkeley.edu

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

## MUSEUMS

**Asian Art Museum** 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. $10 ($5 Thurs after 5pm), $7 seniors, $6 for ages 12 to 17, free for 11 and under. **"Power and Glory: Court Arts of China's Ming Dynasty."** More than 240 works of art. Through Sept 21.

**California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for ages 12 to 17, free for 10 and under (free Tues). **"Women Impressionists."** Works by Marie Bracquemond, Mary Cassatt, Eva Gonzalès, and Berthe Morisot. Through Sept 21.

**Contemporary Jewish Museum** 763 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. $10, $8 seniors and students, free for 12 and under and members. **"From the *New Yorker* to *Shrek*:** The Art of William Steig." Works by the cartoonist and creator of *Shrek*. Through Sept 7. **"Being Jewish: A Bay Area Portrait."** Photos from the Bay Area Jewish community. Through Sept 9. **"In the Beginning: Artists Respond to Genesis."** Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 4, 2009. **"John Zorn Presents the Aleph-Bet Sound Project."** Sound pieces by Laurie Anderson, Chris Brown, Erik Friedlander, Lou Reed, and Terry Riley, each based on a letter of the Hebrew alphabet. Through Jan 4, 2009.

**De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3614. Tues-Sun, 9:30am-5:15pm (Fri,

CONTINUES ON PAGE 46 ››

SINGLES PARTIES

JUL 3 Independence Eve Mixer & Live Band Dance, Los Gatos
JUL 4 Fourth of July Celebration, San Rafael
JUL 5 Lock & Key & Dance, San Jose
JUL 11 Lock & Key & Dance, Pleasanton
JUL 12 Grand Opening Art & Wine Tasting, SF
JUL 13 Free Single Travel Party, SF
JUL 13 Finding a Lasting Relationship Seminar, Santa Rosa JC
JUL 18 A Touch of Class, Santa Clara
JUL 21 Walnut Creek Single Mingle
OCT 18 Mediterranean Singles Cruise, Oct 18-25

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## MUSEUMS

CONT››

9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Chihuly."** Glass works by Dale Chihuly. Through Sept 28.
**Museum of Craft and Folk Art** 51 Yerba Buena Lane; 227-4888, www.mocfa.org. Tues-Fri, 11am-6pm; Sat-Sun, 11am-5pm. $4-5. **"American Symbols: From Lady Liberty to the Stars and Stripes."** Examination of iconographic symbols in American folk art. Through Aug 3.
**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"Frida Kahlo."** Exhibition commemorating the 100th anniversary of the artist's birth. Through Sept 28.

### BAY AREA

**Cantor Arts Center** Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-8pm. **"Experiments in Navigation: The Art of Charles Hobson."** An exhibit of artist books. Through Sun/6.
**Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. $4, $3 students and seniors. **"Revisions: Shahrokh Yadegari: Through Music."** Sound installation incorporating a new composition by Shahrokh Yadegari, curated by Lawrence Rinder. Through Sun/6.
**UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $4-8 (free first Thurs). **"The Other Night Sky."** Photographs of American spy satellites made through high-magnification telescope lenses by Trevor Paglen. Through Sept 14. **"Mabuhay Gardens."**

# GALLERIES

## OPENING

**Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Recent work by Willy Heeks (reception July 10, 5:30-7:30pm). July 3-Aug 16.
**City Art Cooperative Gallery** 828 Valencia; 970-9900. Wed-Sun, noon-9pm. "Travel," group show devoted to the theme of travelling (reception Thurs/3, 7-10pm). Through July 26.
**Elins Eagles-Smith Gallery** 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Dialogue China Part I: Contemporary Chinese Paintings, Sculpture, and Works on Paper," by Chen Wenling, Liu Hong, Lu Peng, the Luo Brothers, Suo Tan, Yu Fan, and Zhang Xiaogang. July 3-15.
**Femina Potens Gallery** 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. "Social Conditioning," mixed media works, paintings, and installations by Lisandro Perez, Chrystal Powell, Tone Rawlings, and Sydney Brown Tarman (reception Sat/5, 7pm). July 5-27.
**Frey Norris Gallery** 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Windows on Nature," photo-sculptures by Koh Myung Keun (reception Thurs/3, 6-9pm). July 3-Aug 3.
**Gregory Lind Gallery** 49 Geary, fifth floor; 296-9661. Tues-Sat, 10:30am-5:30pm. "Road Works," paintings by Karla Wozniak. Through July 28. "3," works by Ernesto Burgos, Kyle Ransom, and Derrick Snodgrass. July 3-Aug 16.
**Japan Town Acupuncture Gallery** SF Japan Center, Kinokuniya Bldg, second floor, 1581 Webster; 922-2100. Fri-Wed, 11am-5pm. "An Arch of Summer Colors," monotypes and monoprints by Mari Saegusa (reception Wed/2, 6-7pm). July 2-Sept 10.
**Live Worms Gallery** 1345 Grant; 309-6026. Fri-Mon, 2-9pm. "Frank Dong Summer Exhibition," paintings. July 4-7.
**Melt Cafe** 700 Columbus; 392-9290. Daily, 11am-10pm. "In Case We Have to Go," new paintings by Noah Ptolemy (reception Thurs/3, 6pm). July 3-31.
**Micaëla** 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. "Cold + Hot 2008," group show of glass sculptures (reception July 18, 5pm). July 2-Aug 31.
**111 Minna Gallery** 111 Minna; 974-1719. Mon, Sat-Sun, by appt; Tues-Fri, noon-5pm. "Full Custom Living: The Art of *Garage* Magazine," works by Shawn Barber, Boogie, Jenny Lens, Estevan Oriol, The Pizz, and others (reception Thurs/3, 6pm-2am). July 3-Aug 1.
**Renner Gallery** 2344 Market; (650) 867-7446. Tues-Sun, 11am-7pm; and by appt. "Sculpture on Paper," photographs by Robert John Guttke (reception July 10, 6-9pm). July 3-18.
**San Francisco Museum of Modern Art Artists Gallery** Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. "Summer Selections," works by Deborah Barrett, Arminée Chahbazian, Barbara J. Morris, Julie McNiel, Gail Chadell Nanao, and Ama Torrance (reception Wed/2, 5:30-7:30pm). July 2-30.
**Scott Nichols Gallery** 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. "Frida and Diego: A Personal Memoir," photographs by Lucienne Bloch; "Images of Mexico," photographs by Manuel Alvarez Bravo, Imogen Cunningham, Paul Strand, Brett Weston, Edward Weston, and others (reception July 12, 1-5pm). July 3-Aug 30.

### BAY AREA

**Avenue 25 Gallery** 32 W. 25th Ave., suite 201, San Mateo; (650) 349-5538. Mon-Fri, 9-5pm. "Bay Area Landscape Paintings," works by James Hartman (reception July 11, 5-7pm). July 7-Aug 28.
**Eclectix Store and Gallery** 7523 Fairmount, El Cerrito; (510) 364-7261. Wed, noon-8pm; Thurs-Sat, 10am-6pm; Sun, 10am-3pm. "The Sniff Show: Out of the Fill," works by Scott Hewitt, Scott Meadows, and David Ryan (reception July 18, 5-8pm). July 5-Aug 3.
**Lucky Ju Ju Pinball Art Gallery** 713 E Santa Clara, Alameda; www.ujuju.com. Daily, 9am-9pm. "Pinball as Art and the Art of Pinball," group show of paintings, photographs, paraphernalia, and custom pinball machines. Through July 30. "Little Imperfections," paintings by Vera Tour (reception Fri/4, 6:30-10:30pm). July 4-30.
**Main Gallery** 1018 Main, Redwood City; (650) 701-1018. Wed-Fri, 11am-4pm; Sat-Sun, 10am-3pm. Photographs by Robert Terrebonne, mixed media works by Nancy Terrebonne, and metal sculptures by Tom de Hoog (reception Sun/6, 4-7pm). July 2-Aug 3.
**Mercury 20 Gallery** 25 Grand, Oakl; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. "Misremembering You," paintings and sculptures by Chela Fielding; "Fields of Disturbance," paintings by Joan Weiss (reception Fri/4, 6-9pm). July 4-26.
**National Institute of Art and Disabilities** 551 23rd St, Richmond; (510) 620-0290. Mon-Fri, 9:30am-4:30pm. "Beverly Trieber and Rosita Pardo: A Retrospective," works by the longstanding NIAD artists (reception July 12, 2-5pm). July 7-Sept 26.
**Premium Tattoo and Vintage** 4130 Broadway, Oakl; (510) 922-8901. Daily, noon-8pm. "The Art of Alison Tharp," new works (reception Fri/4, 6-10pm). July 4-Aug 31.
**Pro Arts** 550 Second St, Oakl; (510) 763-4361. Tues-Sat, noon-6pm; Sun, noon-5pm. "Summer Solos 2008," works by the CalliGRAFFitti collective, Ala Ebtekar, and Ken Lo (reception July 11, 6-8pm). Through Aug 15.

## ONGOING

**Academy of Art University Galleries** 601 Brannan; 1-800-544-ARTS. Daily, 10am-6pm. "2008 Annual Spring Show," group show. Through Aug 1. 79 New Montgomery; www.academy-art.edu. Mon-Fri, 9am-6pm; Sat, 9am-5pm. "Pastiche," group show. Through July 31. 625 Sutter; 274-2229. Mon-Fri, 8am-5pm; Sat, 10am-5pm. Paintings by Jean Elston and photographs by Debbie Nguyen. Through June 30. 688 Sutter; 346-4549. Mon-Fri, 9am-6pm; Sat, 9am-5pm. Group show by the Society of Western Artists. Through July 1-27.
**Adobe Books Backroom Gallery** 3166 16th St; 864-3936. Daily, 10am-10pm. "The Book Paintings," works by Scot Velardo. Through July 20.
**Big Umbrella Studios** 906 1/2 Divisadero; 359-9211. Daily, 2-8pm. Group show by the collective's twenty members. Through Tues/8.
**Diego Rivera Gallery** San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 8am-8pm. "If the Smoke Don't Get You, the Meatloaf Will," new works by Tom Borden, Eric Gibbons, and Khyssup Muistardeaux. Through Sat/5.
**Dolby Chadwick** 210 Post, suite 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. "Immigration Is the Sincerest Form of Flattery," paintings by Jeffrey Beauchamp. Through Thurs/3.
**Electric Works** 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. "Punball: Only One Earth," new works by William T. Wiley, including a repainted 1964 Gottlieb pinball machine. Through Thurs/3.
**Galería de la Raza** 2857 24th St; 826-8009. Tues, 1-7pm; Wed-Sat, noon-6pm. "Maria: Sex. Death. Politics. Men.," works by Keith Aguiar, Robert Guzman, Alex Herrera, Leo Herrera, Jonathan Solo, and Ernesto Sopprani. Through Fri/4.
**Himmelberger Gallery** 445A Sutter; 391-8383. Mon-Wed, Fri-Sat, 10am-5:30pm; Thurs, 10am-8pm. "Looking Forward," group show. Through Aug 15.
**Jenkins Johnson Gallery** 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. "Beyond Representation," group show. Through July 19.
**John Pence Gallery** 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. Recent oil paintings and drawings by Zack Zdrale. Through July 26.
**Needles and Pens** 3253 16th St; 255-1534, www.needles-pens.com. Thurs-Sun, noon-7pm. "Hardland/Heartland: Us Doves," works by Aaron Anderson, Eric Carlson, and Crystal Quinn. Through July 31.
**Park Life** 220 Clement; 386-7275. Daily, 11am-8pm. Paintings by Matthew Palladino. Through July 13.
**Polarity Post Productions** 69 Green; 673-3080. Mon-Fri, 9am-5pm. "Call of the Wild," group show depicting animals both domestic and wild. Through July 12.
**RayKo Photo Center** 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. "Landscape, Other," group photography show. Through July 14.
**Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New works by Chris Hellman; drawings by Jennie Smith. Through Sat/5.
**Robert Koch Gallery** 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. "New American Fables," large-scale color photographs by Amy Stein (reception Thurs/3, 5:30-7:30pm). Through Aug 23.
**San Francisco Arts Commission Gallery** 401 Van Ness; 554-6080. Wed-Sat, noon-5pm; Tues, by appt. "Drawing from Another Dimension," works by Paul Hayes. Through Sat/5.
**Shooting Gallery** 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. "Make Believe," new works by Greg Gosse. Through July 14.
**Southern Exposure** 417 14th St; 863-2141. Tues-Sat, 3-6pm. "Hopeless and Otherwise," group show. Through Thurs/3.
**Sweet Inspirations** 2239 Market; 621-8664. Sun-Thurs, 7am-11:30pm; Fri-Sat, 7am-12:30am. "Paint [+] Melody," paintings by Wayne Jiang (reception Sun/6, 4-6pm). Through Aug 2.
**Thacher Gallery** University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. "Revolution 9," ninth annual Thacher Student Showcase. Through Mon/7.
**Togonon Gallery** 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. "An Inherited Dystopia," sculptures from recycled materials by Steve Baibak; "Daily Inventory," mixed-media paintings by Brigid McCabe. Through July 12.
**Toomey Tourell Fine Art** 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Ten," group show celebrating the gallery's 10th anniversary (reception Thurs/3, 5:30-7:30pm). Through Aug 31.
**View 155** 155 Grove; 554-6080. Daily, 24 hours. "Drawing from Another Dimension," works by Paul Hayes. Through Sat/5.
**Weinstein Gallery** 301 Geary; 362-8151. Call for hours. "Of Time and Season," works by Jean-Claude Gaugy. Through Sun/6.

### BAY AREA

**Compound Gallery** 6604 San Pablo, Oakl; (510) 655-9019. Sat-Mon, noon-5pm. "Life Is a Pigsty," new works by Jason Byers. Through Mon/7.
**Eastmont Branch Library** Eastmont Town Center, 7200 Bancroft, suite 211, Oakl; www.oaklandlibrary.org. "The Art of Black Love," acrylic paintings, ceramics, and hand-painted woodworks by Dionne Carter, a.k.a. DeeNicoleSoul. Through Mon/7.
**Front Gallery** 35 Grand, Oakl; (510) 444-1900. Tues-Wed, 11am-5pm; Fri, 1-6pm (first Fri, 1-10pm); Sat, 1-4pm. "Myths and Dreams," works by Alexandra Blum, Ana Hurk, and Calixto Robles (reception Fri/4, 7-10pm). Through July 25.
**Johansson Projects** 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. "Portals," works by Jen Stark, Anna Fidler, and Jana Flynn; "Crossing the Delaware," works by Matt Gonzalez. Through Sat/5.
**Kala Art Institute** 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. "Residency Projects, Part 1," group show of resident artists. Through Sat/5.
**LoBot Gallery** 1800 Campbell, Oakl; (510) 282-2622, www.lobotgallery.com. Sat-Sun, 1-6pm. "Space Balls," interactive miniature golf experience and group art show. Through Sat/5.
**Michael Rosenthal Contemporary Art** 2317 Broadway, suite 110, Redwood City; (650) 369-1948. Tues-Sat, 11am-6pm; and by appt. Group show from McCaig-Welles and Rosenthal Gallery in Brooklyn. Through July 9.
**Oakopolis Creativity Center** 447 25th St, Oakl; www.oakopolis.org. Sat 2-5pm; first Friday of the month, 7-10pm; and by appt. "Waste Not," sculptures by Deborah Yaffe (receptions July 4 and Aug 1, 7-10pm). Through Aug 9.
**Photolab** 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 9am-6pm; Sat, 10:30am-2:30pm. "Introductions: Portraits of Palestinians from the Nablus and Jenin Regions," photographs by Larisa Shaterian. Through July 12.
**Spur Projects** 888 Portola, Portola Valley; (650) 529-2040. Mon-Fri, 10am-6pm; and by appt. "Retrospective: Paintings 1962-2008," works by Ann Hogle. Through July 11. SFBG

# stage

**Philadelphia artist Kate Watson-Wallace performs *House*, a site-specific dance work performed on spare sets designed to evoke a dining room, a living room, and a bedroom.**



# Domestic unrest

## Visiting artists home-invade through dance, with varying results

**By Rita Felciano**
› a&eletters@sfbg.com

Survival often depends on one's ability to scurry around. Dancers and smaller-scale presenters must use their wits if they want to show their audiences more than homegrown fare. For the most part, the process at SCUBA — a presenters' network that shares companies out of Seattle, Minneapolis, Philadelphia, and San Francisco — works. Sometimes, however, there is a glitch. Such was the case June 26–28 with one of the two dance installations presented as part of "ODC Theater Festival 2: Local Heroes/Big Picture," Kate Watson-Wallace's *House* and Karen Sherman's *Tiny Town*.

Watson-Wallace has made something of a reputation for herself in her home city of Philadelphia, where she takes over physical locations and transforms them through performance. Since these are acutely site-specific works, traveling with them is difficult. At Theater Artaud, she was confronted with a huge space that has a strong personality of its own. It proved particularly problematic during the first of two performances on opening night when the soft light of dusk streamed through the huge, history-crusted windows of Artaud's loading dock. She also had to deal with memories (at least this audience member's) of Lizz Roman, Joanna Haigood, and other artists who have presented their own — and stronger — interpretations of Artaud. Watson-Wallace works best with intimacy, and her production simply needed more confinement than the space or the budget allowed.

*House* consisted of what probably were three excerpts from the original piece, performed in the theater's loading dock and lobby. To create the dining room, she placed a long table and six chairs in a corner, which afforded some sense of enclosure. This first part was choreographically the richest, and well performed by Watson-Wallace, Megan Mazarick, and John Luna with local dancers Sebastian Grubb, Jocelyn Lee, and Marisa Mariscotti. Shifting relationships — on, over, and under the table, as well as up the wall — flowed with the inevitability of clock time, yet they were filled with nuanced little fits and starts. An emotional climate redolent with suggestions of love, rebellion, and fatigue recalled tense moments around anyone's family dinner table. People came and went, hands tentatively touched, looks were exchanged, support was given and withdrawn.

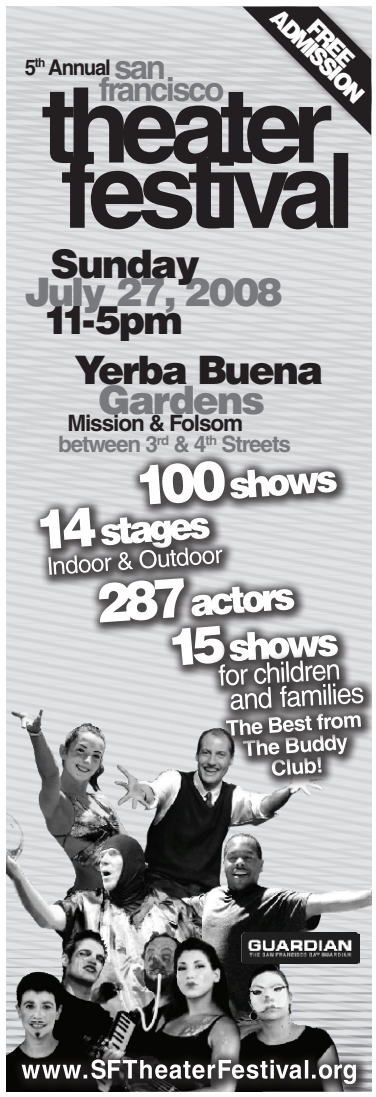
In the living room — suggested by a sofa, rug, and coffee table nailed halfway up a wall — Mazarick's slow-paced solo had to deal with gravity as she slithered, climbed, and hung over the furniture. This was bland. Two pillows attached to Artaud's lobby served as Watson-Wallace and Luna's bedroom. A live video projected their movement onto a lumpy mattress. The duo's well-danced intimacy — tender, playful, troubled — suggested two people used to each other in bed and out. I kept wondering whether an element of voyeurism was supposed to be at play between the real and the virtual performance. If there was, I didn't see it.

Sherman resides in Minneapolis but was born in St. Louis. The person sitting next to me at the show was familiar with the choreographer's birthplace and caught local references that escaped me. *Tiny Town* was a sardonic but curiously affectionate portrait that peeled away the layers of what the program described as a "Midwestern landscape," yet this could be any small town. It's a place where everyone minds everyone else's business, where residents frantically try to keep up and fit in — and woe to those who can't.

*Tiny* was meticulously crafted with rich production values. It ran a little flat toward the end, but showcased fine performances from dancers Sherman, Joanna Furnans, Megan Mayer, Morgan Thorson, and Kristin Van Loon. You knew that not everything was right behind the set's picket fences when a rising cloud revealed two atomic reactors and a woman with her legs tied literally turned herself upside down to "walk." She ended headfirst in a stack of pancakes, and that was just for starters. In this world of superficial prettiness — flowers stuffed in mailboxes, glittery party dresses — tomboys get beaten up and toothy housewives are indeed desperate.

The dancing was appropriately stiff-legged and fractured, full of moments infused with a dogged persistence. It spoke volumes about discomfort within one's skin, if not outright self-hatred. And all of it was presented with pasted-on smiles. **SFBG**



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Bonfire Madigan Shive (photo by Kevin Berne)

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PHOTO OF ROSS HOLLENKAMP AND ANDREW WARD BY DAVID PAPAS

## Scott Wells and Dancers

**PREVIEW** Watching dancers launch themselves into space is every bit as exciting as the sparks and explosions that fill traditional July 4 celebrations. Take, for example, the frequently airborne Scott Wells and Dancers. The company's Last Call show will be every bit as full of surprises as a fireworks display, only more environmentally friendly and weather independent. If you're not familiar with this masterful artist, Wells is a super free spirit who has been setting up frameworks for contact improvisation pieces for the past 16 years. Many choreographers create works that use contact improvisation as a starting point for generating ideas that then get formalized. But Wells offers the real thing: the experience that there is only one moment, and it's now. He also chooses music wisely and uses it beautifully. Two things strike you when you watch these dancers/athletes tumble, fly, and roll: the trust is absolute, and so is the fun. For Last Call, the company is bringing back — for the last time, Wells says — *Home Again*, the riotous 1991 encounter of man-meets-furniture. I am no great sports fan, but when Wells mounts *Gym Mystics*, his 2007 take on gymnastics, I'll join the club. Also on the schedule is the world premiere of *West Side Story*, staged for 11 performers to Leonard Bernstein's legendary score. Independence Day festivities include a 5 p.m. party prior to the performance with food, drinks, movies, and a guest artist. **(Rita Felciano)**

**SCOTT WELLS AND DANCERS** Fri/4, 7 p.m. (party, 5 p.m.); Sat/ 5 and July 10–12, 8 p.m. Project Artaud Theater, 450 Florida, SF. $18–$22. (415) 863-9834, www.artaud.org

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings.

# THEATER

## OPENING

**American Joe** Marsh Studio Theater, 1074 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. Opens Thurs/3, 8pm. Runs Thurs-Sat, 8pm. Through Aug 15. $15-35. Liza Raynal performs her solo show about her soldier brother and their conflict-prone relationship.
**Red State** San Francisco Mime Troupe, 285-1717, www.sfmt.org. Free. Opens Fri/4, 2pm. This week, Fri-Sat, 2pm: Dolores Park, 18th and Guerrero Sts (location changes weekly; see Web site). The Mime Troupe's latest political satire musical takes place in a small town on election day.
**Skittish** Stage Werx, 533 Sutter; (510) 787-2706, www.skittishcompany.com. $15-20. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm. Through Aug 31. The Skittish Company presents an evening of six comedies for two actors.
**Tea 'N Crisp** SF Playhouse, 533 Sutter; 677-9596. $20-26. Opens Sun/6, 2:30pm. Runs Sun, 2:30pm. Through Aug 31. Richard Louis James celebrates the life of Quentin Crisp with his solo show based on the gay British author's writings and public quips.

## BAY AREA

**An Ideal Husband** Bruns Amphitheater, 100 Gateway Blvd, Orinda; (510) 548-9933, www.calshakes.org. $32-62. Previews Wed/2-Fri/4, 8pm. Opens Sat/5, 8pm. Runs Tues-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4pm. Additional matinee July 26. 2pm. California Shakespeare Theater puts on the Oscar Wilde political comedy.

## ONGOING

**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. $25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.
**A Bowl of Rose Leaves** Studio 300 Theatre, 442 Post, fifth floor; www.abowlofroseleaves.com. $19-23. Thurs-Sat, 8pm. Through Aug 30. Fred Smith's comedy looks back at modern art and artists.
**Buried Child** Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. $20-30. Thurs-Sat, 8pm. Through July 20. Christian Phillips and Jennifer Welch direct Sam Shepard's 1979 Pulitzer Prize–winning play.
**Cabaret** SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. $40-50 ($20 for previews). Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 20. Bill English directs the musical centered on the denizens and performers of the Kit Kat Club in Weimar-era Berlin.
**Darren Romeo: the Voice of Magic** Post Street Theatre, 450 Post, second floor; 771-6900, www.poststreettheatre.com. $40-65. Tues-Sat, 8pm (also Sat, 2pm). Through July 13. Sure enough Siegfried and Roy showed up on opening night to urge on their protégé, magician-singer Darren Romeo (billed as "the voice

of magic"), but you won't find any animals or even any very original illusions in this overly slick and quickly boring Las Vegas act, which at times seems to have landed in San Francisco by some terrible mistake. Romeo is not a singer to write home about and his renditions of pop classics are often difficult to recognize. Much like the magic acts themselves, they come too distorted by "production values" (the whole show reads like TV, only bigger) to be very compelling. A skillful and personable enough guy, Romeo was probably at his best when doing a masterful no-frills card trick for a little girl in the audience. (Avila)

**From Russia with Love: A Night of Song, Story, and Vodka** New Conservatory Theatre Center, Theatre III; 25 Van Ness, 861-8972, www.nctcsf.org. $28. Thurs/3 and Sat/5, 8pm; Sun/6, 2pm. Katya Smirnoff-Skyy kicks off the 2008 Summer Cabaret Series at the NCTC.

**Last Voyage of the Omega** Stage Werx, 533 Sutter; 385-6296, www.knifebeatsfinger.com. $12. Fri-Sat, 10pm. No shows Fri/4-Sat/5. Through Aug 8. Cell phone users on Twitter help control the show in Sean Kelly's sci-fi comedy about stranded space travellers.

**Men in Uniform** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $22-40. Wed/2-Thurs/3 and Sat/5, 8pm; Sun/6, 2pm. Eight shorts by local playwrights investigate the nature of masculinity.

**Oh My Godmother!** Zeum Theater, 221 Fourth St., 867-3911, 1-800-838-3006, www.ohmygodmother.com. $25-30 ($20 for previews). Thurs-Sat, 8pm; Sun, 3pm. Through July 26. Director Ron Lytle's musical puts a gay twist on the Cinderella story.

**Point Break Live!** Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. $25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**Squeeze Box** Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. $15-35 sliding scale. Extended run: Sat, 5pm. Through Aug 23. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up instead working the graveyard shift at a Santa Monica shelter for mentally ill homeless women, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenuous accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops (she came up through the famed Los Angeles–based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. $25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

**Theater of the Ridiculous Revival** Hypnodrome, 575 Tenth St.; 377-4202, 1-800-838-3006, www.thrillpeddlers.com. $10-69. Wed, showtimes vary; Fri-Sat, 8pm; Sun, 3 and 6pm. Through Aug 16. Stage-blood champs the Thrillpeddlers present three high-camp programs in repertory:"White-Hot and Warped" multimedia night (Wed); Charles Busch's *Theodora, She-Bitch of Byzantium* (Fri-Sat); and Charles Ludlam's *Jack and the Beanstalk* (Sun). In Charles Busch's slaughterhouse of a second play (his 1984 follow-up to *Vampire Lesbians of Sodom*), a rousing carousel of carousing and scheming at the court of Byzantium, where intrigues revolve around a titular heroine whose initial entrance is both unaccountably late and predictably fabulous. Director Russell Blackwood's ever-game cast is uneven but has its brightest spots in the crucial places, beginning with Jef Valentine's vivacious drag "queen" Theodora, a prostitute-turned-pent-up empress and misunderstood misanthrope with a great pair of gams, who in desperation (and a camp form of Shakespearean hyper-reality) disguises herself as a boy to visit her old friend, the gypsy queen Fata Morgana (an equally sharp Eric Tyson Wertz), for help with her loveless marriage to the emperor Justinian (RJ Owens) — a royal pain in the ass to all, not least to love slave Toso (T.J. Buswell), object of Justinian's un-Zen and unwanted arrangements of peacock feathers. A plot or two later, this evergreen one-act "tragedy" ends all red in the obligatory bloodbath, before the colorful evening continues with a reasonably diverting Hypnodrome floorshow known as "The Blue Hour." (Avila)

**'Tis Pity She's a Whore** American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $14-82. Wed/2-Sat/5, 8pm (also Wed and Sat, 2pm); Sun/6, 2pm. A.C.T. artistic director Carey Perloff directs John Ford's Jacobean incest tragedy, with live music performed by Bonfire Madigan Shive.

**The W. Kamau Bell Curve** Shelton Theatre, 533 Sutter; brownpapertickets.com. $20. Thurs, 8pm. Through July 31. Just when you thought identity politics were passé, along comes the 2008 Democratic Party presidential primary, forcing us all to endure many a tired stereotype that should have died out with the advent of the disco era. Luckily, we have W. Kamau Bell to help us recover from the trauma while guiding us safely away from the precipice of other bad habits. In this 90-minute show, the longtime solo performer and half of the comedy duo Siskel and Negro breaks down the problems with PC terminology, while coming up with a few absurd ones of his own. With today's headlines providing him new material, Bell constantly updates the show, optimizing it for multiple viewings. We also get the back story on how Bell was raised by a single mom with a PhD instead of, as you might now be wondering, a rap sheet, and how early childhood experiences with skin-color bias shaped his future outlook. Along the way, Bell flows easily from biting to charming, pensive to goofy. Through studying martial arts, dating white women, getting a fancy salon haircut, and living in San Francisco, Bell comes to realize there are really only two kinds of people in this world. I was glad to find out that he and I are the same kind. (Giattina)

**What Mama Said about "Down There"** Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. $15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

**Work Eats Home** Phoenix Theatre, 414 Mason; 814-3944, www.sleepwalkerstheatre.com. $12 (half price on Fridays). Thurs-Sat, 8pm. No show Fri/4. Through July 12. Sleepwalkers Theatre begins its second season with a slate of five one-acts built around the workplace and the place of work in our lives. If this is repeatedly where the mundane meets the insane, these intelligent and playful pieces suggest they were never very far apart. A swift, enjoyable evening starts with Ian August's *Office Spacey* daydream cum instructional empowerment workout, *How to Survive in Corporate America*. It covers familiar ground, but with a confidence and humor that, under Katie Cruz's direction, receive their full due in Ari Owens and Ian Riley's sharp and fresh performances. Owens then returns in another expert turn — a lonely, harried office worker's veritable monologue, written by Tim Bauer and directed by Riley, broken up only by the spur of *The Magic Word*. Other highlights include David Ackerman's *Shred This*, an Eugène Ionesco–like duet between fellow office flunkies (Damian Lanahan-Kalish and Riley) at the paper shredder, where boredom and paranoia mix with delusions of authoritarian grandeur and wishful thinking (amid versatile clumps of tattered paper). And Ryan Beebe's *Something Warm* measures loneliness and the fleeting nature of relationships among three everyday lost souls (Drew Crocker, Owens and Riley) with understated truth, bitingly funny dialogue, and some of the best performances of an already strong evening. Even for a company with many more seasons and a frill-filled budget behind it, lean and mean Sleepwalkers deliver notable taste, smarts, and talent. (Avila)

### BAY AREA

**The Busy World Is Hushed** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. $40-42. Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 20. Aurora Theatre Company closes its season with a staging of Keith Bunin's 2006 play directed by Robin Stanton. See "Beyond Belief."

**Citizen Josh** Ashby Stage, 1901 Ashby, Berk., (510) 841-6500, ext. 303, www.shotgunplayers.org. $20-25. Thurs-Sat, 8pm; Sun, 5pm (except July 20, 8pm). Through July 20. KQED's Josh Kornbluth remounts his solo show about his life as an East Bay activist.

**The Full Monty** Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031, www.masquers.org. $20. Fri/4-Sat/5, 8pm. Six regular Buffalo, New York guys find an income and catharsis as male strippers.

**Kiss Me Kate** Contra Costa Civic Theatre, 951 Pomona, El Cerrito; (510) 524-9132, www.ccct.org. $15-24. Fri-Sat, 8pm; Sun, 2pm. Through Aug 3. This greenroom comedy about a musical production of *Taming of the Shrew* won the first Tony awarded for Best Musical in 1949.

**Snapshots** TheatreWorks, Mountain View Center for the Performing Arts, 500 Castro, Mountain View; (650) 903-6000, www.theatreworks.org. $26-64. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through July 13. TheatreWorks stages the West Coast premiere of Steven Schwartz's musical about a couple's 30-year relationship, featuring popular songs from Schwartz's *Wicked*.

## DANCE

**Scott Wells and Dancers** Project Artaud Theater, 450 Florida; (415) 863-9834, www.artaud.org. $18-22. Fri, 7pm (5pm, party); Sat and July 10-12, 8pm.

## PERFORMANCE

**All Male Amateur Strip Show** Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

**BASOTI** St. Monica School Auditorium, 470 24th Ave; www.basoti.org. $15-25. Sat, 2:30pm; Sun and July 23, 7pm. Opera singers selected from around the world for Bay Area Summer Opera Theater Institute perform scenes from popular operas.

**Cabaret Showcase Showdown** Martuni's Four Valencia; 241-0205, www.dragatmartunis.com. Free. Sun, 7pm. Katya Ludmilla Smirnoff-Skyy and Mrs. Trauma Flintstone host a monthly cabaret competition.

**Dirty Little Secret** Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. $25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

**Hold Tight** Eureka Theater, 215 Jackson; (510) 524-8826. $20. Sat, 8pm; Sun, 2pm. Wicked Stage Theatre presents a cabaret show celebrating music of the '40s, featuring chanteuses Caroline Altman, Tami Dahbura, and Dyan McBride.

**The Mary Van Note Show: Gavin Really Wants Me** The Purple Onion, 140 Columbus; www.comedydarling.com. $12-15. Thurs, 8:30pm. The comedy show featuring local favorites Brent Weinbach and Moshe Kasher inaugurates Mary Van Note's 10-episode series for IFC.com chronicling her attempts to land a date with the mayor.

**Monday Night Marsh** Marsh, 1062 Valencia; 826-5750, www.themarsh.org. $7. Mon, 7:30pm. Local soloists and playwrights present their works in progress.

**The Purple Friday Show** Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. $5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

**San Francisco Opera** War Memorial Opera House, 301 Van Ness; 864-3330, www.sfopera.com. $15-290. This week: George Frideric Handel's *Ariodante* (Sun, 2pm) and Gaetano Donizetti's *Lucia di Lammermoor* (Wed, 7:30pm).

### BAY AREA

**Burlesque 'n Brass** Café Van Kleef, 1621 Telegraph, Oakl. (510) 763-7711, www.cafevankleef.com. $10. Sat, 9pm. Ongoing. New Orleans–style jazz musicians mix with a carnaval cabaret dance troupe.

**West Coast Contact Improvisation Festival** Eighth Street Studios Complex, 2525 Eighth St., Berk; www.wccif.com. $15. Sat, 8pm. The weeklong series of workshops features a gala performance.

## COMEDY

**Annie's Social Club** 917 Folsom; www.sfstandup.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.

**Bayfront Theater** Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: BATS Improv, $15. Sun, 7pm: student improv, $5-8.

**Brainwash** 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.

**Cobbs Comedy Club** 915 Columbus; 928-4320, www.cobbscomedy.com. Sat, 8 and 10:15pm; Sun, 7pm: Rob Riggle, $22.50.

**Deco Lounge** 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, David Hawkins, and Ronn Vigh host "Up, Mayhem, and More," an evening of unconventional comedy.

**Delirium** 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free.

**Grant and Green Saloon** 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts "The Joke Show," a weekly showcase of local talent, free.

**Harvey's Funny Tuesdays** Harvey's, 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Ronn Vigh and Nick Leonard host a gay comedy night.

**Our Little Theater** 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, $10-15.

**Purple Onion** 140 Columbus; 863-1076, www.sfimprovfestival.com, www.imporvalliance.com. Thurs-Sat, 8pm (through Aug 23): The San Francisco Improv Festival 2008, $15-20.

**San Francisco Comedy College** Clubhouse 414 Mason, suite 705; www.sfcomedycollege.com. Wed, 8pm: "Hump Day Comedy," $5. Thurs, 8pm: "Gays and Dolls," $8. Fri, 7pm: "Late Night SFCC Open Mic," $5. Fri, 9pm: "Scantily Clad Comedy," $7. Sat, 6pm: "New Talent Show," $5. Sat, 9pm: "Naked Comedy," $10. Sun, 6pm.

**SF Playhouse** 533 Sutter, second floor; www.comedyonthesquare.com. Thurs-Sat, 8pm (through Aug 23): San Francisco Improv Festival 2008, $15-20. Sun, 8:30pm: Tony Sparks hosts a weekly comedy showcase, $20.

**Shelton Theater** 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, $20.

**Usual Suspects Cafe** 450 Broadway; 434-4444. Thurs-Sat, 7pm: Up and Coming, an open mic hosted by Bob Bosco, free.

### BAY AREA

**Temescal Art Center** 511 486h St; 430-5698, www.stonesoupimprov.com. $9. Sat, 8pm. Stone Soup Improv — featuring members Emily Duffy, Ryan Fuller, Dan Rosenthal, Adriana Russell, Jennifer Simmons, and Jonathan Stern — performs its weekly gig.

**White Horse Inn** 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, $3-5.

## SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

**THURSDAY: Dalva** 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted.

**FRIDAY: Revolution Books** 2425 Channing, Berk; (510) 848-1196. Anti-July 4th Spoken Word Event, free.

**SATURDAY: Berkeley Art Center** 1275 Walnut, Berk; (510) 527-9753. Rhythm and Muse Music and Spoken Word Open Mic, 7pm, free. **Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free.

**MONDAY: Gallery Cafe** 1200 Mason, SF; www.authorsden.com/kitkennedy. Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, $5.

**TUESDAY: Black Repertory Group Theater** 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, $5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. WORDparty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. **Progressive Grounds** 2301 Bryant, SF; (415) 647-0103, (415) 377-4970. K.S. Haddock hosts an open mic night of comedy, spoken word, and music, 8pm, free. SFBG























PHOTO OF SACCO AND VANZETTI

# Laborfest 2008

**PREVIEW** It's hard to believe that a thriving and often violent labor movement ever existed in the United States. Workers here were once socialists, communists, and anarchists: they rioted, threw bombs, and were jailed. Sometimes, they were even executed. But most important — they were organized.

So what killed the American labor movement? Were the bulk of its demands met? Did the government systematically eradicate it? Has the deportation of factory jobs, combined with a growing number of illegal immigrants ripe for exploitation, made it irrelevant?

Whatever the cause of labor's decline in the US, the global labor movement has not been wholly pacified, as evidenced by Laborfest 2008. In its 14th year, the monthlong festival presents a medley of films, art, historical tours, and talks aimed at informing San Franciscans about labor history and the contemporary issues facing workers around the world.

Opening night features the West Coast premiere of Ken Loach's *It's a Free World* (2007), a film that explores the social and economic conditions of migrant workers in East London. Also this week: *Sacco and Vanzetti* (2006) documents the story of the Italian-born anarchists executed in 1927 after an infamously unjust trial. *Eugene Debs and the American Movement* (1977) details the life of the famous labor leader. *Un Poquito De Tanta Verdad* (2007) delves into recent labor organization and media issues in Oaxaca, Mexico. The Labor Art Show assembles images from workers' struggles worldwide. You can also check out talks on pro-union theater or Latinos in California and Silicon Valley, or take a biking or walking tour of San Francisco's labor and protest history.

Workers of the world, unite! For a good time! **(Laura Mojonnier)**

**LABORFEST 2008** Through July 31. See Web site for dates, times, and locations. (415) 642-8066, www.laborfest.net

Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

## FRIDAY 4

### BAY AREA

**Fourth of July at the Berkeley Marina** University at the Bay, Berk; (510) 548-5335. Noon-9:30pm, free. Berkeley's 4th of July throwdown will feature the brilliant glow of hippies burning flags and the "hogtie the Marine recruiter" competition. OK, not really. It will have free sail- and dragon-boat rides, a place to decorate your bike or stroller, a potato sack race, Taiko drummers, belly dancers, and of course fireworks. And hippies. That's a city ordinance: no public events without hippies.

**World One Festival** Cerrito Vista Park, 950 Pomona, El Cerrito; www.worldoneradio.org. This throwdown features world jams by sitar guru Ashwin Batish, Americana by Ryan Montbleau, West Indian dub by Ghost Town Sound, and salsa by Dr. Loco and the Rockin' Jalapeños, among other acts, like Circus Imagination. And, while El Cerrito doesn't have the mandatory hippie clause like its neighbor to the south, Berkeley, you can be sure that a few will saunter over in their sandals to twirl right in front of your blanket so you can't see the stage. Sorry to harsh your mellow, brah.

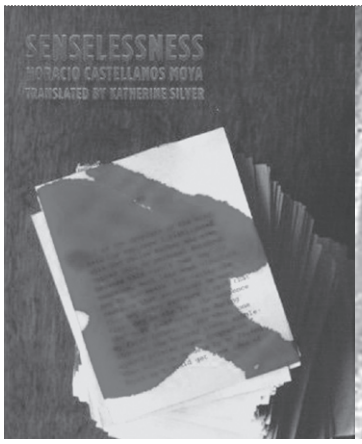
## SATURDAY 5

**Around the World in 80 Beers: Great American Beers** O'Neill's Irish Pub, Ghiradelli Square, 900 North Point; www.aroundtheworldin80beers.com. 4-6pm, $30. This installment of the popular beer tasting series will feature all the fine American beers: Budweiser, Coors, Michelob, Schlitz, and Hamm's. Just kidding. Everyone knows PBR is the best American brew. As Dennis Hopper (playing Frank Booth) once so portentously uttered: "Heineken? Fuck that shit! Pabst! Blue! Ribbon!"

**West Coast Live** Port Commission Hearing Room, SF Ferry Building, Embarcadero at Market; 664-9500. 10am-noon, $5-$18. San Franciscans Tom Brady and Asa DeMatteo will be married at this event, more than likely the first gay marriage broadcast live on radio. The SF Gay Men's Chorus and Larkin Gayle will sing songs of nuptial bliss.

### BAY AREA

**Duck Day** Children's Fairyland, Lake Merritt at Grand and Bellevue, Oakl; (510) 452-2259. 10am-5pm, $6. I receive a lot of incomplete or amorphous press releases that can't be clarified via the Internet. According to the Children's Fairyland folks, you can sponsor a duck in the Duck Derby and the proceeds benefit Children's Hospital of Oakland. Fair enough. Then, they throw this out there: "Table with ducks for sale all day in the plaza." Huh? Ducks to sponsor? Or stuffed animals? Or live ducks to take home and cook? Who's to say? SFBG






# Flight or write

## Sense and sensitivity in Horacio Castellanos Moya's *Senselessness*

**By Ari Messer**
› a&eletters@sfbg.com

"The moment one learns English, complications set in," wrote Spanish ex-pat Felipe Alfau, in English, beginning his 1948 novel *Chromos* (first published in 1990). Learning English, he wrote, "far from increasing [one's] understanding of life, if this were possible, only renders it hopelessly muddled and obscure." While this might be true of learning any new language — one starts to see how words simply refer to other words — we might say the same about literature. Are those of us who look to books for salvation making the simple needlessly complex? Orhan Pamuk claims that writing novels is just an "excuse to wrap myself up in new personas." Gregory Corso wrote of our relationship to books: "I, as though tipping a pitcher of milk / pour secrecy upon the dying page." Though not especially positive, both descriptions are sensual and alluring.

Katherine Silver's thrilling translation of Horacio Castellanos Moya's *Senselessness* (New Directions, 142 pages, $15.95), the first English appearance of any of the Salvadoran exile's eight novels, brings out the physical effects of a different type of reading: the translation of human tragedy into words, and then back into life. It begins with the incantatory phrase, "I am not complete in the mind." The sentence comes from a report of transcribed Indian testimonies of survivors of a massacre in Guatemala. The alcoholic, sardonic, surprisingly compassionate narrator is editing this report as a freelance gig for the Catholic Church.

On the phone from her home in Berkeley, Silver admitted that when an editor first showed her 2004's *Insentatez* (Tusquets Editores) at the Guadalajara International Book Fair, she was put off by the subject matter: "I looked at it very quickly and said, I don't like violence. Then I read it on the airplane and said, 'I want to do this.' It's not really about violence. It's all ultimately about the intimacy of language and writing."

Despite being plagued by increasingly violent fantasies ("For I am not a total stranger to magical realism," the narrator says to explain a particularly brutal one in which a brain is split in half), he is finally brought back to earth not by the truths of the report but by a paranoid (and in the end, realistic) attention to the relationship of the report to the outside world. One sexual fantasy's effect is simply to "stabilize" his mood. Later, overwhelmed with isolation, he goes outside to "howl like a sick animal under the star-studded sky." After this release, he is able to see the real danger approaching in the shadows.

*Senselessness* builds so seamlessly to an arresting finale that you will immediately read it again, attentive to how the language of the report infests the narrator's language. Silver was lucky, she said, to be working with such a "careful" writer. "A translator is a very close reader," she said. "It's kind of like looking at a book through a magnifying glass. But I never had to second-guess him. He wears well." As a result, the moment one starts reading *Senselessness*, complications set in — complications we cannot live without. SFBG

## speed reading




**FASHION: A PHILOSOPHY**
By Lars Svendsen
Reaktion Books
188 pages
$24.95

As a once and future dandy, I've noted the growing field of fashion philosophy. In the realm of the academy, the idea of a unified theory of style has become something of a holy grail. The latest knight-errant, Lars Svendsen, associate professor of philosophy at the University of Bergen in Norway, starts his quest by seeking the *meaning* of fashion.

Relying heavily on Immanuel Kant and Walter Benjamin, Svendsen (as translated by John Irons) creates a concise and comprehensive primer on fashion and clothing as it relates to identity. He then stitches on a virtual *CliffsNotes* of philosophy on fashion, citing Roland Barthes, Charles Baudelaire, and Michel Foucault, and then appliqués some hep quotes from Bret Easton Ellis, *AbFab*, and the Pet Shop Boys.

In the end, Svendsen finds that we cultivate surfaces, that we live in an increasingly fictionalized reality, and that our identities are in steady decline. He concludes that fashion is a highly diverse phenomenon that pretends to have meaning, but in reality "has meaning to only a limited extent." That's it? Fashion has no meaning, but some meaning? How weak is that?

If philosophy wishes to find meaning in fashion, it must make room for the power of talisman, totem, and fetish — elements that pure reason cannot abide. Svendsen errs in a manner many fashion philosophers have, by refusing to look away from the runways of Europe toward the magical elements of dress in Africa, Asia, and South America. The eggheads just don't get it. **(D. Scot Miller)**

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**After 11 years, Jardinière continues to break out the bubbly, honoring favorites like a tempting charcuterie plate (right) and high-end entrees.**
GUARDIAN PHOTOS BY RORY MCNAMARA

## The gardener's dome

**By Paul Reidinger**
› paulr@sfbg.com

Fizz, like buzz, is evanescent by nature, so I was not totally surprised to see that the champagne-bubble lights that once hung in the air above the bar at Jardinière were nowhere to be seen when we stepped inside on a recent evening. Had they been removed as a discreet way of acknowledging the rapid defizzification of American life? Or just switched off? Yet whether the bubbles be gone or merely darkened, the dome overhead remains; it was originally meant to suggest an inverted champagne cup (itself a suggestion of Marie Antoinette's breast) but, in its bubbleless state, it now suggests a classical aura. One thinks of the Pantheon or some venerable bank building — a structure whose design is meant to radiate confidence, strength, and maybe a hint of transcendence.

Jardinière (the name means "gardener" in French) turns 11 this fall, and while that's hardly a pantheonic number, the restaurant for the most part has aged well. It helps, surely, that Pat Kuleto's interior design was one of his more restrained; the elements of whimsy, such as the wavy ironwork railings that line the sweeping staircase to the balcony, are subtle, while the largest of those that originally weren't (i.e. the bubbly dome) have been tuned to a lower frequency. The biggest star of the design was never frivolous, anyway; I refer to the cheese chapel on the main floor. Its glass door is still conspicuous behind the bar, and although the cheese course has become commonplace over the past decade, Jardinière was one of the first restaurants other than the Dining Room at the Ritz-Carlton to offer one, and still does.

Blessed are the noisemakers, for they've gone someplace else to eat, leaving Jardinière reasonably quiet and conversation-friendly. The restaurant's floors are mostly carpeted, which is a vast asset in maintaining a livable balance between bustle and din. The balcony, furthermore, is a motherlode of richly upholstered booths that line the outer walls and are cozy little havens in which talk is easy, if not cheap.

Did I say *not cheap*? Nothing is cheap at Jardinière, and since we're talking about one of the city's premiere restaurants, we wouldn't expect it to be. Nonetheless, prices for many of the main courses have risen into the mid–$30 range now, and that's a lot more than just five or six years ago. On the other hand, it's a lot less than what they'd be at a comparable place in New York City. How strange to think of San Francisco as being a relative bargain.

The blow-out-minded might spring for the chef's tasting menu: $125 for seven courses, plus another $65 if you want the wine pairings. (The executive chef these days is Craig Patzer, and Reylon Agustin is chef de cuisine.) But one can make do quite nicely with the à la carte choices. There was an around-the-horn consensus in our little booth that a spring-into-summer soup ($10) of white corn, braised chard, shreds of duck confit, and tiny cubes of garlic crouton was undersalted, and our server seemed slightly startled by the request for a salt shaker. But the shaker was brought swiftly, therapy was applied, and the soup — made with a rich, almost gelatinous chicken stock — came to life.

No such issue clouded a lovely salad of little gem lettuces ($10) whose bright green nooks and folds were laden with buttery avocado slices, radish coins, filets of anchovy, and crumblings of hard-boiled egg under a green peppercorn vinaigrette. It reminded me of an Easter-egg hunt, with delightful surprises tucked here and there.

In earlier years, the des Jardins cooking style made ample use of cream and butter, but those luxurious accoutrements seem less in evidence these days. Butterfat was definitely used to smooth the pat of mousseline potatoes that accompanied the Devil's Gulch pork ($36) — two slices of roasted loin, two slices of garlicky sausage — along with a pair of deep-fried okra knobs and some braised baby carrots and pearl onions. But slices of Liberty duck breast ($37) were fanned out over a bed of plump farro grains enriched not with butter but slices of nectarine and a five-spice gastrique (which also formed an elegant glaze at the edges of the meat).

And a sautéed filet of bluenose sea bass ($36) came to rest like a piece of tender driftwood on a bright beach of crispy sunchokes, Lucques olives, and almonds lightly bathed in a lemon emulsion — possible butter there, but in a modest amount. The saucings generally suggested lean sophistication, and, in a mild anomaly, the main courses struck us as being at least as inventive and nimble as their smaller precursors.

The dessert menu has a greatest-hits flavor, with a strong subtheme of seasonality. Ingredients are immaculate and execution flawless. It's hard to find a dessert menu now that doesn't offer bread pudding; Jardinière's ($10) was made from brioche and plated with a pat of muscat sorbet (which had a singular and haunting flavor) and an almost impossibly fine dice of candied white peaches. Chocolate mousse tarts, too, are hardly unusual, but Jardinière's elongated wedge of hazelnut marjorlaine ($10) was distinguished by a smooth, dark-chocolate intensity subtly enhanced by espresso oil. For a seasonal touch, there was a cherry tart ($10), about the circumference of a golf ball and complete with latticework; it was escorted by a scoop of Tahitian vanilla gelato and a splash of balsamic vinegar.

In an important sense we know sublimeness, like art, by its flaws. One of our water glasses was cracked, and the service staff, while attentive and knowledgeable, occasionally seemed overeager to remove plates we weren't sure we'd finished with. Jarring. I wondered if there were a connection. **SFBG**

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# Catlady

**By L.E. Leone**
› le_chicken_farmer@yahoo.com

**CHEAP EATS** Every year the feral cat no one can catch has a litter of kittens and one of them winds up knocking on my door, so to speak, saying, "Well? Am I cute, or what?" And before I can answer — answering rhetorical questions being one of my favorite pastimes — the little outcast (who is of course the very definition of cuteness), falls into a feigned faint on account of starvation, obliging me to go get milk.

Now, I've listened to plenty of bluegrass music in my day. Between mandolin and fiddle solos I have absorbed the important lessons of the frozen girl, the paperboy, and others like them. Orphaned outcasts require bowls of milk, a crust of bread, and/or blankets, or else they will be dead on your doorstep come morning.

And nobody wants that, except maybe music publishers. I myself am not a moral, nor even an ethical, person. If I live by a code, it's my own, and it's odd, idiosyncratic, and inconsistent. Nevertheless, mercy for those less fortunate than myself, provided they show up on my doorstep no later than the second verse, starving or freezing, and preferably with a slight wobble, the back of their hand to the forehead ... this is programmed into my cells as surely as one, four, five.

Plus: kittens are cute. They just are. Case closed. And I say this at the risk of offending a large portion of my readership, Rube Roy Perrotta, a.k.a. Shortribs Mosel, my old-time barbecue and buffet podner back in Ohio. He hates when I write about children and bunnies and shit. Speaking of which, there will also be fallout from the four or five people who have written, over the years, in support of Poo Poo Pride Month.

Which this is.

I'm sorry. I still listen to punk rock. I still like to look at, talk about, and journalistically record my scatological masterpieces. It's just that I have also come to be an unabashed appreciator of cuteness. Sensing that, kittens come to my door.

I can tell that this will be the defining challenge of the second half of my life: how to die without first becoming a cat lady. All the elements are in place: aloneness, eccentricity, poverty, slanty one-room shack in the woods, disorderliness of mind, unrefined tastes, shortness of grace, pretty big bluegrass collection, and a weird, open heart.

Against that mountain of impending insurmountability, there stands one ally in my corner, and it is, ironically, a cat. My cat. Weirdo the Cat, whose legendary disdain for all carbon-based life forms, even orphans, is most vehemently expressed when the life form looks a little like her. As long as I have Weirdo the Cat, I reckon, I am absolutely protected from catladyhood.

Weirdo is 14 or 15. That means she likely will only live, I realize, for another 15, 20 years tops. Yes, I know that's twice as long as cats generally live, but I'm factoring in her supernatural capacity for cantankerousness and tenacity. Some people are just too frickin' pissed off all the time to die, and Weirdo the Cat, believe me, is one of those people.

How lucky is that? Without any question of me taking in one or 10 of these adorable outcasts my big-hearted self, I can get on the phone and start making calls. I know a lot of people with kids. I know a lot of musicians who know a lot of bluegrass songs. I know a lot of big-hearted people *without* Weirdo the Cat in their corner.

Ate a lot of salad last night, as always, with my chicken soup, which had even more vegetables in it. Peas, celery, carrots. I ate a mango. Popcorn goes good with books, too, then a midnight bowl of Flakes & Flax cereal. For breakfast: oatmeal with sunflower seeds, strawberries, and blueberries.

Coffee.

Do you, like me, like balance? Don't you wish this cute column came with a picture? Do you? Close your eyes.

---

My new favorite restaurant is Pho Hoa Lao #2. You know how I know? Because I ate there! Big, bright, empty place. The service is terrible, especially considering there was no one else to serve. But the imperial rolls were pretty good, and both bowls of soup — the rare beef and beefball *pho* and the chicken soup — were very good. And it's cheap, so ... SFBG

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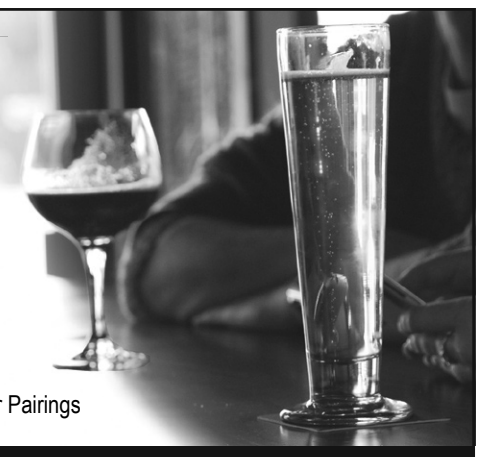
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# film



**In 1979's *The Great Shark Hunt*, Hunter S. Thompson (at left and center) mused that "Myths and legends die hard in America. We love them for the extra dimension they provide, the illusion of near-infinite possibility to erase the narrow confines of most men's reality" — an astute observation, as director Alex Gibney (right) discovers in his new documentary about the groundbreaking journalist.** | PHOTO COURTESY OF MAGNOLIA PICTURES

# Hunter, haunted

## *Gonzo* looks into the minds of Hunter S. Thompson

**By Cheryl Eddy**
› cheryl@sfbg.com

"When the legend becomes fact, print the legend," says the reporter in John Ford's *The Man Who Shot Liberty Valance* (1962), a film about the importance of living up to one's image, even when that image is predicated more on fiction than fact. It's a burden either way, and the dilemma is echoed in *Gonzo: The Life and Work of Dr. Hunter S. Thompson*, a lively new documentary by Alex Gibney, who directed 2005's *Enron: The Smartest Guys in the Room* and picked up an Oscar this year for *Taxi to the Dark Side*.

*Gonzo* focuses on Thompson's most fruitful professional period — 1965 to 1975, a decade that saw the New Journalism proponent (who committed suicide in 2005) write *Hell's Angels*, *Fear and Loathing in Las Vegas*, and *Fear and Loathing on the Campaign Trail '72*. During that time, he also launched an ill-fated campaign for sheriff of Pitkin County, Colo., and shaped his public persona into that of a gun-toting, drug-crazed, booze-soaked, authority-bashing champion of outsiders, capable of churning out pages of brilliant and utterly unique prose, always written in first person and most often written while under the influence.

Speaking over the phone from New York City, Gibney reflected that he was drawn to his latest subject largely because of that persona. "He was a guy who didn't play by the rules, and it seems like we need a guy like that around now, when the rules are being used against us by people in power," the director said. "Also, he seemed like a fun character to do, this larger-than-life character that — for at least for a brief period of time — became this outlaw that we all wanted to live by."

*Gonzo* taps quite a bit of home-movie footage, photos, and audiotapes to flesh out Thompson beyond his words (read by Johnny Depp, who bonded with the author while prepping for the 1998 *Fear and Loathing* movie). A diverse array of contemporary interviews (*Rolling Stone*'s Jann Wenner, Hell's Angel Sonny Barger, both of Thompson's wives, Pat Buchanan, illustrator Ralph Steadman, George McGovern, and Jimmys Buffet and Carter) bears out the wide range of Thompson's influence. According to Gibney, the only interview he would have liked to have gotten but didn't was with *Doonesbury* cartoonist Garry Trudeau, who would only speak off the record.

"My first day on the job was to go out to [Thompson's funeral] — the one Johnny Depp paid for — and hang out, try to get a bunch of people to talk, and then shoot the funeral itself. I shot the funeral, but nobody much wanted to talk to me," Gibney recalled. "But once I let everyone know I was doing this film and that it was really gonna focus on his work, that opened people up, and inevitably they started talking about Hunter the character as well."

The funeral, briefly shown in *Gonzo*, is a surprisingly tasteful spectacle involving taiko drums, a giant cannon, and glimpses of famous friends (John Kerry, Bill Murray). The film doesn't spend much time on Thompson's suicide, though in its first scene it speculates how the writer might have lost his trademark edge. In Gibney's eyes, Thompson's Dr. Gonzo alter ego was the reason for both his success and his ultimate downfall.

"Initially [his persona] just grew out of a natural journalistic instinct to supply your own perceptions, to put yourself in the story, to be the lens through which viewers would see whatever you were covering," Gibney said. "But over time it became [less of a] lens [and more of a] bubble in which he got trapped. So I think that was the trick. Sometimes this mythical character he created just kind of took over. As he remarks in the film, 'Sometimes I don't know who to be, whether to be Duke or Hunter.'"

Duality also manifested itself in Thompson's private personality, which Gibney was surprised to discover as being "almost bipolar."

"Hunter's mood swings kind of represented his ability to see the kind of schisms or splits in the American character," he said. "I knew he was always a very perceptive writer about the American character, but I think maybe he was so perceptive because he — more than a lot of people — is like America. Sort of the best and the worst. I didn't really understand till I started the film just how many-sided he was."

Visually dynamic and entertaining for Thompson devotees as well as those who only know him from Depp's portrayal in *Fear and Loathing*, *Gonzo* is nonetheless tinged with the melancholy that eventually tempered Thompson's considerable lust for life. Blame health problems, professional frustrations, the re-election of George W. Bush, or more existential concerns — Thompson's quest for the American Dream, documented in *Fear and Loathing* and elsewhere, was never really satisfied. Instead, Gibney speculated, "I think he ended up finding how elusive it is, and how much-desired it is — but how rare it is to ever find it. And that's what he found in Vegas, I think: what a perfect vehicle for the death of the American dream, this place where you go hoping to fulfill that rags to riches dream, yet in some fundamental way knowing that the house always wins." SFBG

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## *Hancock*

**REVIEW** This summer's obligatory Will Smith blockbuster has the ever-bankable star playing the titular role in *Hancock* — a foul-mouthed antihero apt to fly into action while clenching a bottle of whiskey. Though this reluctant superman of unclear origins consistently puts bad guys behind bars, the citizens of Los Angeles are none too thrilled when he arrives on the scene; Hancock's chaotic brand of crime fighting has been taking a devastating toll on the city's roads, buildings, ice cream trucks, and beached whales. That is, of course, until he saves the life of Ray (Jason Bateman), an idealistic public relations executive who decides to help Hancock revamp his image. Smith has the kind of charisma that can make even the most poorly-written shlock at least somewhat bearable. This time around, he doesn't have to work as hard; *Hancock* is teeming with the fast-paced action and destruction that we seem to crave during the summer months. Plus, it's surprisingly funny. As you might expect, Smith brings the bulk of the laughter but Bateman exceeds his straight-man role with his playfully wry delivery. Yes, the story is predictable and there is an annoyingly telegraphed "twist" involving Ray's wife Mary (Charlize Theron), but Smith's foray into superhero movies manages to entertain. For those keeping track, *Hancock* is no *Men in Black* (1997). Thankfully, though, it's no *Wild Wild West* (1999) either. **(Amber Humphrey)**

**HANCOCK** opens Wed/2 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shamai, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 61. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

### OPENING

**"The Animation Show 4"** *Beavis and Butthead* and *King of the Hill* creator Mike Judge compiles an irresistible medley of innovative independent shorts from around the world in the fourth installment of *The Animation Show*. Featuring the understated absurdity of Matthew Walker's *Operator*, Corky Quakenbush's warped *Yopi*, with its adorably creepy crotch-biting protagonist, and the stunning geometric wizardry of Swiss director Georges Schwizgebel's *Jeu*, this collection is a veritable Whitman's Sampler of animated treats. *Hot Dog* by veteran animator Bill Plympton has heart while the stop-motion *Western Spaghetti*, by PES — in which everyday objects like pick-up sticks, Post-its, and bubble wrap stand in for spaghetti ingredients — is as visually quirky and clever as anything that Michel Gondry has ever done. Steve Dildarian's hysterical *Angry Unpaid Hooker* begins with a sly young man named Tim trying to convince his girlfriend that the prostitute sitting on his couch climbed in through a ventilation duct. With over two dozen offbeat shorts, *The Animation Show 4* will have you clamoring for more. (1:27) *Lumiere, Shattuck*. (Humphrey)

**Constantine's Sword** Former priest turned bestselling author James Carroll is our guide through the long history of complicity between Christianity, military force, and the persecution of others, with a focus on anti-Semitism. Troubled by "the things people are doing in the name of God" today, he notes that "Jews were considered Christ-killers from the start of Christianity as a state religion" under Emperor Constantine, who may well have converted out of political expediency — or because it was the only faith that could stretch far enough to forgive his own myriad sins. (In one year alone he had his wife and eldest son killed.) The Crusaders targeted Jews before going after Muslims; the Inquisition followed suit; Roman Jews were virtually incarcerated in a walled ghetto for 300 years until the mid-19th century. Another hundred years later, the Vatican turned a discreet blind eye to the Nazis. Carroll finds all of this compelling on a personal level, as he was raised in a highly devout Catholic military family (which at one point was granted an audience with the Pope) and was once torn between choosing the priesthood and following his Air Force General father's path. (They had a major falling out when Carroll joined Vietnam War protests, and, in disillusionment, left the church.) He worries now about the influence of religious zeal on political and military policies not just in the White House, but in ground-level training: stationed just a short hop from now-disgraced preacher Ted Haggard's New Life megachurch, several thousand cadets at the Air Force Academy in Colorado Springs found their dinner places embellished with flyers for *The Passion of the Christ*. This absorbing documentary directed by Oren Jacoby roams the globe and combs the archives to further fill out Carroll's very strong case for keeping church and a hawkish state well separated. (1:35) *Roxie.* (Harvey)

**The Gits Movie** Part rock band biopic, part extended eulogy, Kerri O'Kane's documentary tracks the transformation of early-'90s punk rockers the Gits from Ohio college town band to Seattle local music heroes attracting major-label interest — a trajectory that came to a sickening end in 1993 when the band's charismatic singer, Mia Zapata, was found dead on a deserted city street, having been beaten, raped, and strangled by an unknown murderer. We experience the loss of Zapata through interviews with those she left behind: friends and family, fellow band members Matt Dresdner, Andy Kessler, and Steve Moriarty, and other musicians in Seattle (including Selene Vigil and Valerie Agnew of 7 Year Bitch), where the Gits won an ardent fan base in the years just before grunge drew a spotlight to the Pacific Northwest. Zapata sang, as a college friend describes it, "like a heavy angel," and the Gits' well-crafted punk rock was shot through with a wild blues that manifested in her performances and her lyrics, depicting reckless free-fall descent through various hells. One hopes that when — a decade after her murder — DNA sampling led to the arrest and trial of her killer, those who survived her gained some sense of release, but it's a grim sort of closure at best and the film doesn't have much to say on that score. The most satisfying moments surface in footage of the band saved from nights at divey rock clubs and Seattle house parties, scenes that bring back flickers of the electricity with which the Gits could flood a room — and traces of Zapata for the legions of fans who remain. (1:22) *Uptown*. (Rapoport)

**Gonzo: The Life and Work of Hunter S. Thompson** See "Hunter, hunted," page 56. (1:58) *Embarcadero, Shattuck*.

**Hancock** See pick box. (1:35) *California, Grand Lake*.

**Kit Kittredge: An American Girl** Following its three television-movie predecessors *Samantha: An American Girl Holiday* (2003), *Felicity: An American Girl Adventure* (2005), and *Molly: An American Girl on the Home Front* (2006), *Kit Kittredge* is the first *American Girl*–series film to actually get a theatrical release; a fact that undoubtedly has something to do with Abigail Breslin starring as the titular character. This time around, the books' practice of placing a soon-to-be ten-year-old girl in one of American history's most significant moments takes us back to 1930s Cincinnati where Kit lives with her parents. When the Depression bursts her safe, middle-class bubble, Kit is forced to deal with poverty, being separated from her father, and the terrible things that people sometimes resort to when living in financial uncertainty, and of course she emerges triumphant. Cheesy and self-righteous, *Kit Kittredge* isn't exactly a sugar-coated history lesson for kids. (1:40) (Komodore)

**Quid Pro Quo** First-time writer-director Carlos Brooks' *Quid Pro Quo* begins with a gripping neo-noir flare. Isaac Knott (Nick Stahl), a wheelchair-bound public radio reporter, receives an anonymous tip about an able-bodied man who apparently attempted to bribe a doctor into amputating his leg. As Isaac investigates the peculiar story, he meets enigmatic Fiona (Vera Farmiga) who introduces him to a subculture of "wannabe" paraplegics. Unfortunately, *Quid Pro Quo* is unable to sustain its narrative momentum as the detective story fades gracelessly into an uninspired love story and then stumbles into fantasy when a pair of "magic" wing-tipped shoes come into play. There is nothing inherently wrong with this sort of genre-crossing, but *Quid Pro Quo* is missing an overall sense of cohesion. The twists and turns aren't exciting: they're distracting. Although Brooks is perhaps too ambitious with this debut effort, the first half of the film is at least proof of his raw talent and promise. (1:22) *Opera Plaza*. (Humphrey)

### ONGOING

**Brick Lane** Adapted from Monica Ali's 2003 novel, *Brick Lane* is a clichéd, romantic, finding-one's-home story. Nazneen (Tannishtha Chatterjee) submits herself to the unexciting life of pre-arranged marriage until she meets Karim (Christopher Simpson), who sweeps her off her feet. One of the most aggravating things about the film is that Nazneen finds the power to take charge of her life through her affair alone. Apparently her daughter's constant plea for Nazneen to start verbalizing her will was of secondary importance. (1:41) *Albany, Clay*. (Komodore)

**Chop Shop** (1:24) *Roxie*.

**Encounters at the End of the World** In Werner Herzog's latest doc, the intrepid filmmaker brings his camera and droll narration to Antarctica to hang with the scientists and oddballs (and oddball scientists) who dwell

## ONGOING

CONT››

there. I'm starting to understand that I'll never grow tired of Herzog's films. Normally, voice-over makes me want to kill, but he's just so right-on with his observations, filming someone who's just launched into some long anecdote and then breaking in on the soundtrack: "Her story goes on forever..." Herzog muses that explorers like the South Pole-obsessed Ernest Shackleton were motivated by "absurd quests to the the first." He caps on penguin movies, he captures an impromptu rock n' roll jam performed as glaciers loom, he gets footage taken below the ice of the sea life (familiar to fans of 2005's *The Wild Blue Yonder*). As 2006's *Rescue Dawn* proved, this is a director who admires folks who aren't afraid to peer over the edge, existential and otherwise. "Is this a great moment?" he quietly asks, after one scientist tells another about a newly-discovered organism as if he were telling him what he ate for dinner. His timing is, as always, impeccable. (1:39) *Lumiere*, *Shattuck*, *Smith Rafael*. (Eddy)

**The Fall** (1:57) *California, Kabuki.*

**Finding Amanda** Forever attempting to distance himself from lovable Ferris Bueller, Matthew Broderick plays a hack sitcom writer with a gambling problem who, in a bid to regain his fed-up wife's trust, vows to go to Las Vegas, track down his 20-year-old hooker niece Amanda (Brittany Snow), and convince her to check into rehab. Written and directed by *Rescue Me* creator Peter Tolan, the quip-per-minute quotient in *Finding Amanda* is high. As a matter of fact, it's too high — and all of the "edgy" one-liners, which would probably be better suited for the small screen, eventually muddle the tone. Broderick's character is far too glib to warrant sympathy, rendering his journey toward redemption pointless. While Snow is convincing enough as the tart with a heart prostitute who just so happens to be content with her life of ill-repute, *Finding Amanda* fails to rise above its contrived premise. (1:30) *Shattuck*. (Humphrey)

**Get Smart** Purists might be aggravated by *Get Smart*'s lack of fidelity to the Cold War–era TV show, but the spirit of the original is kept intact, with myriad catchphrases ("Are you thinking what I'm thinking?"), references to old favorite toys (shoe phone), and other homages that, if you weren't already a fan, you might not get: when Agent 99 (Anne Hathaway) and Maxwell Smart (Steve Carell) find themselves at a ball, Hathaway disguises herself as Barbara Feldon (the original Agent 99). Along with nods to the show, references to today's politics are equally represented: baddie Sigfried (Terrence Stamp) plans to blow up a building housing the president (James Caan), but the blast — which will destroy a heavy handful of celebrities — is described by the villain as a tragedy, because "whatever will we do without their insights on politics?" Though the script does have certain drawbacks and some jokes you can't believe they sell, the actors make up for absolutely every flaw. Carell, whose feckless Smart is actually *smart* this time around, and costar Alan Arkin are in particularly brilliant form. I laughed the whole time and that
almost never happens. (1:51) *Empire, Grand Lake, Lumiere, 1000 Van Ness, SF Centre, Shattuck*. (Schieron)

**The Happening** (1:31) *1000 Van Ness.*

**The Incredible Hulk** (1:54) *1000 Van Ness, Shattuck.*

**Indiana Jones and the Kingdom of the Crystal Skull** (2:02) *Kabuki, 1000 Van Ness, SF Centre, Shattuck.*

**Iron Man** (2:00) *Kabuki, 1000 Van Ness.*

**Kung Fu Panda** (1:32) *1000 Van Ness.*

**Love and Honor** (2:02) *Roxie.*

**The Love Guru** How can so many testicular jokes go so horribly wrong? The nut jabs may issue with startling frequency, star Mike Myers may be chummy with Deepak Chopra, and *The Love Guru* may evoke memories of Myers' much more successful, '60s-dreaming, goof-ball-costumed-character franchise, Austin Powers, but this would-be comedy instead manages to elicit silent eyeball rolls rather than straight-to-the-gut yucks in the cineplex. The many star cameos remind one of the pile-it-on wackiness of *It's a Mad Mad Mad Mad World* (1963), the random potshots at Hollywood's assorted spirituality cults seem to fall short of their target, and one walks out of the theater, wondering: Was that racist? Or was Ben "Gandhi" Kingsley's cartoonishly cross-eyed Guru Tugginmypudha offensive simply because it was so unfunny? There's more outright one-liners per minute than a Judd Apatow men's comedy, but never has Myers shown himself quite so infantile — skewing toward the balls, farts, and strangely sexually neutered side of the humor spectrum. (1:28) *Kabuki, 1000 Van Ness, SF Centre, Shattuck*. (Chun)

**Miss Pettigrew Lives For a Day** (1:51) *Opera Plaza*.

**Mongol** (2:04) *Elmwood, Embarcadero, Kabuki, Piedmont, Smith Rafael.*

**Roman de gare** (1:43) *Bridge, Shattuck, Smith Rafael*.

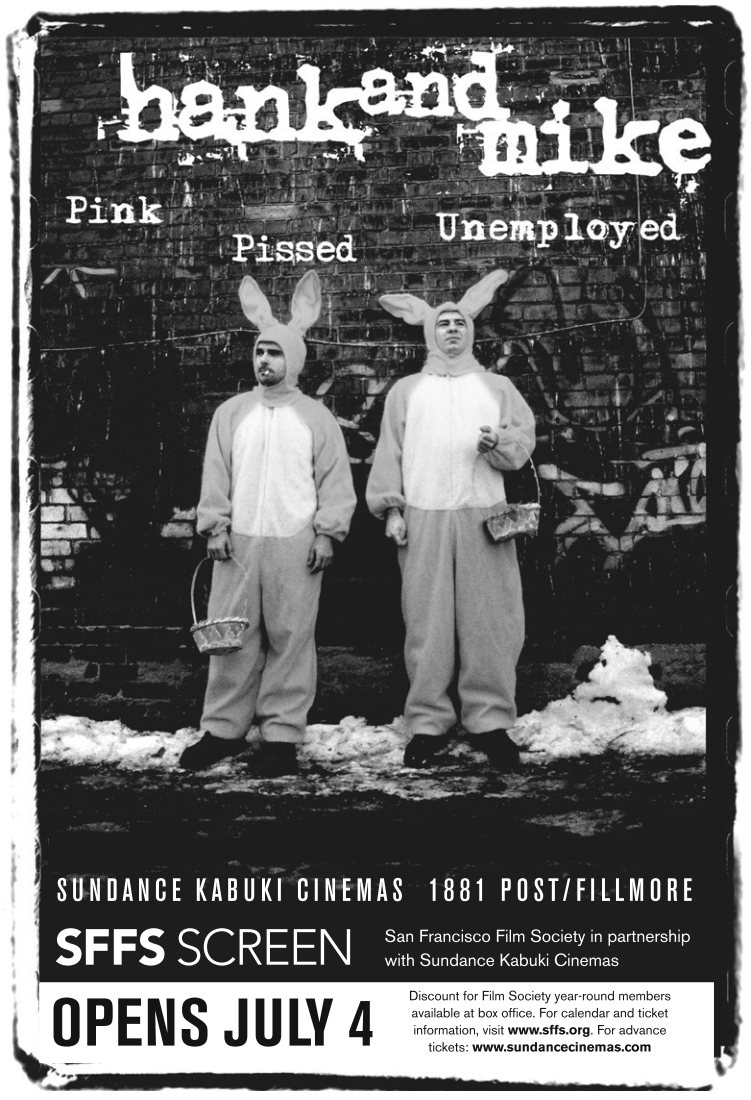
**Savage Grace** Tom Kalin's 1992 *Swoon* was a signature feature from the New Queer Cinema movement. Its dramatization of the 1920s Leopold and Loeb case seemed arresting for both its crisp black-and-white photography and flagrant disregard for still-prevalent sentiments that gay screen imagery need always be case-pleadingly positive. It certainly got him enough attention to leg-up a career. Yet he's only now finished a second feature: *Savage Grace*, another true-crime dramatization involving murder and decadence within the social elite. Kalin has a Dominick Dunne–like nose for bloodlust among the powerful and privileged, and it led him to the 1972 murder of socialite Barbara Daly Baekeland by her son Antony, an act that subsequently exposed

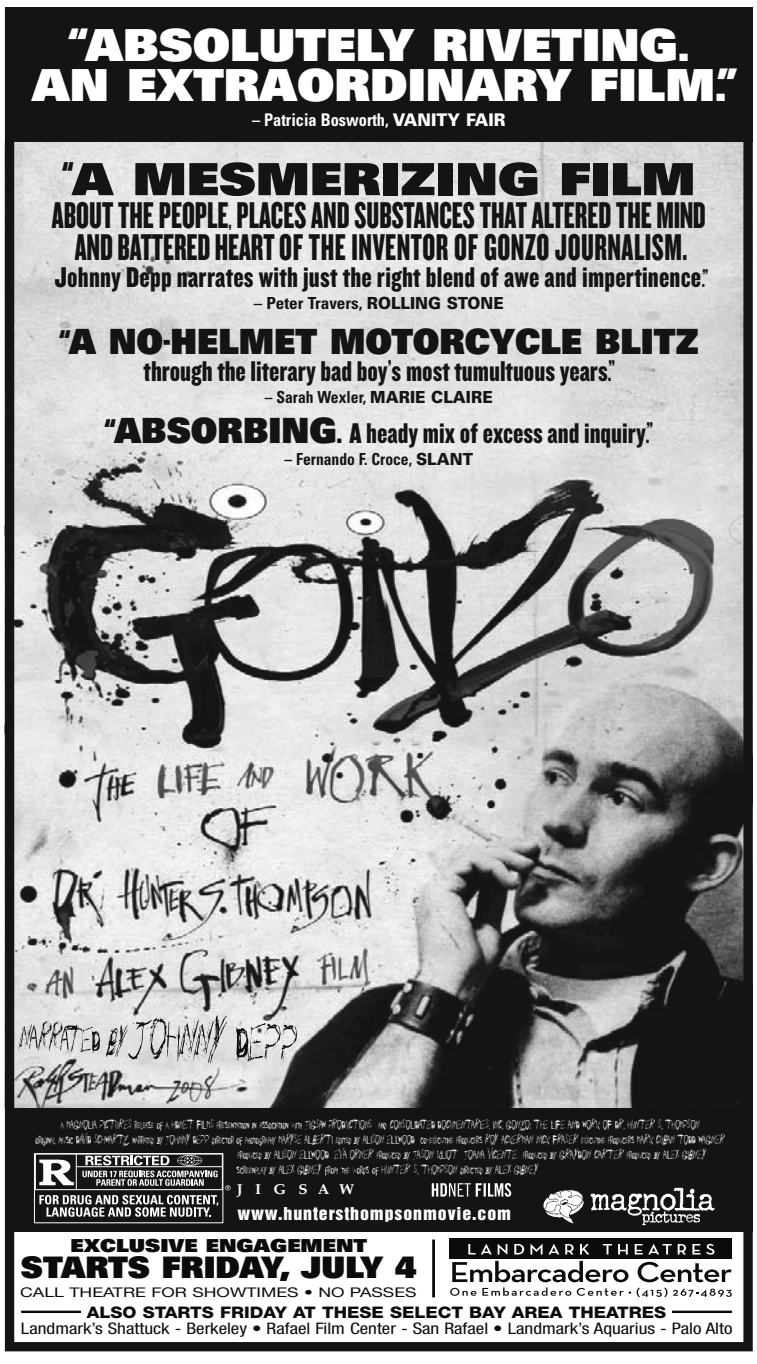
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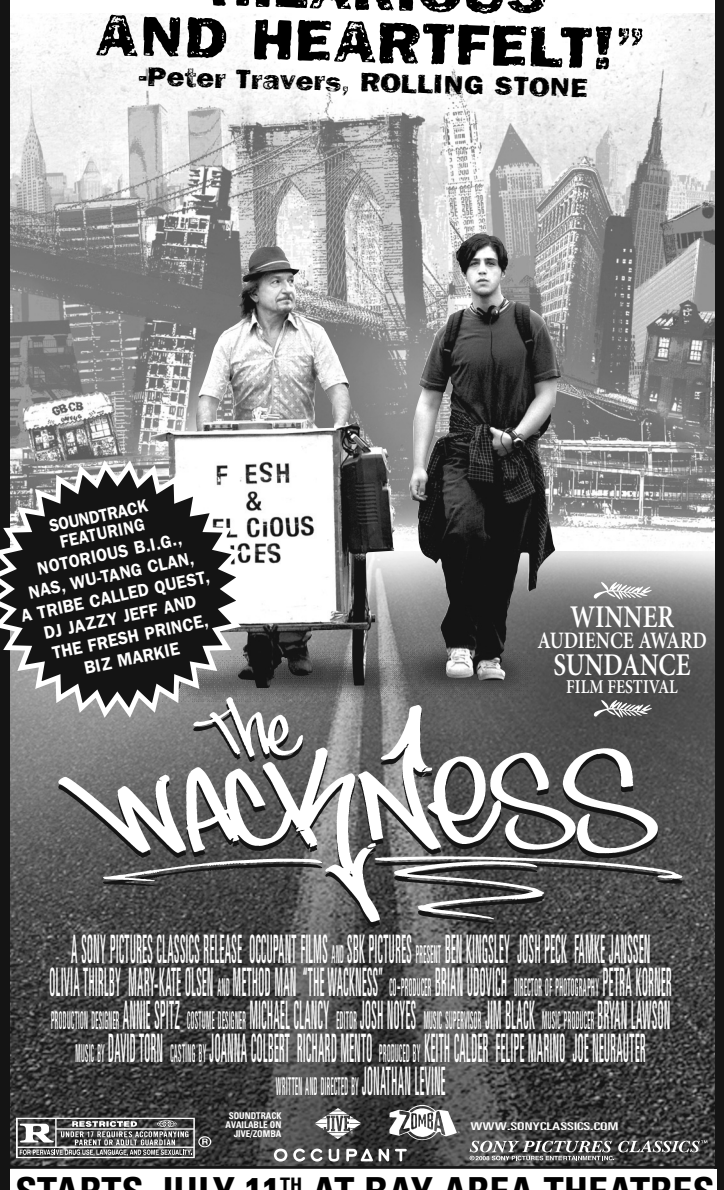
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years of incest, adultery, substance abuse, questionable parenting, and rampant craziness — all within the glittering A-list milieux befitting beneficiaries of the Bakelite Plastics fortune. The 1985 book *Savage Grace* used interviews, letters, and diary entries to tell the gruesome story in first-person pastiche. Redirecting that saga toward conventional dramatic narrative, Kalin and scenarist Howard A. Rodman can't replicate that tome's multiplicity of voices, nor do they try — after all, the toxic mixture of lurid acts and privileged environs inevitably compels interest. But just as *Swoon* displayed a detached appreciation of — rather than deep insight into — its glamorously bent protagonists, *Savage Grace* exhibits an infatuation with the glitterati who turn out scandalous freakazoids minus any palpable sense of what went wrong. Moore, who plays Barbara, may be incapable of a bad performance, yet this seemingly ideal role elicits one of her thinnest characterizations. (1:37) *Embarcadero*. (Harvey)

**Sex and the City: The Movie** (2:10) *Elmwood, Empire, Kabuki, 1000 Van Ness, Piedmont, SF Centre.*

**Surfwise** (1:33) *Opera Plaza.*

**Tuya's Marriage** (1:36) *Elmwood, Smith Rafael.*

**Up the Yangtze** (1:33) *Opera Plaza, Shattuck, Smith Rafael.*

**The Visitor** (1:58) *Albany, Embarcadero, Piedmont.*

**WALL*E** After the safety of 2007's *Ratatouille* and the baldly cynical pandering of 2006's *Cars* before it, Pixar has thankfully returned to the standard of invention it had previously set for itself. More than that, their new project, while a little uneven, takes more fruitful risks than any before it. The opening sequence is as remarkable for its kid-repellent somnolence as for its operatic "set design," and the shrewd decision to keep its robot protagonists all but mute surely made at least one person attached to the project fear for his or her job. For hundreds of years WALL*E, a shriveled version of Number 5 from the *Short Circuit* movies, has been following his directive to clean up the garbage dump Earth has become, long outlasting fellow laborer robots now incorporated into the mess. His only companions are a cockroach (the one expendable element of the first act) and his collection of whizbang disposables bequeathed by our own century, until a space shuttle drops off EVE, an iSuppository of a machine with some mysterious directive of her own. Smitten, WALL*E stows away on her return shuttle to outer space, where we learn the fate of humankind at the turn of the 21st century. The ship-of-fools satire that follows is defensible but not quite nuanced enough to earn the right to admonish us dum-dums in the theater. And as with any movie vying for megamillions, reasons to pine for alternate possibilities abound: why gendered robots? And why even more than one robot? Why can't WALL*E remain alone on Earth, interacting exclusively with the artifacts of the vastest archeological site imaginable? But it's emphatically to *WALL*E*'s credit that anyone would talk about a movie production with so many terrestrial restrictions and dare call such things possibilities. (1:38) *Grand Lake, Kabuki, 1000 Van Ness, Orinda, Shattuck, SF Centre.* (Shamai)

**Wanted** Part action-suspense flick, part superhero creation myth, *Wanted* stars James McAvoy as Wesley Gibson, a depressive, self-hating office drone with a hidden talent for reacting to stimuli 400 times faster than most folks. Having inherited the handy ability to shoot the wings off a fly from his deadbeat, long-vanished father, Wesley is charged with avenging the latter's murder by Sloan (Morgan Freeman), the leader of a merry band of morally driven assassins called the Weavers, who work out of a textiles factory and receive their assignments from an apparatus called the Loom of Fate. It's not clear whether director Timur Bekmambetov *(Night Watch*, 2004) is deliberately mining this premise for comedy or just happens to stumble upon a rich vein of absurdity as Sloan explains the situation to our hero. However, it — and the generally patchy dialogue — has a deflating effect on the mood of the movie, which is full of clever visual tricks and details (also spatterings of gore). A scene in which Wesley, on a literal adrenaline rush, embraces his new identity is genuinely funny. But after a handful of subtler roles, McAvoy is unsettling to watch during the film's testosterone-injected moments, a problem Bekmambetov might have avoided by forgoing such clichés as the apparently requisite slo-mo shot of Wesley charging forward, guns a-blazing, with a yell of battle rage in his throat. Angelina Jolie costars as Fox, the smirking badass tasked with looking sexy while Wesley gets whipped (as well as pistol-whipped, bludgeoned, gutted, and psychologically tortured) into shape by his fellow craftspeople. (1:53) *Empire, 1000 Van Ness, Orinda*. (Rapoport)

**You Don't Mess with the Zohan** (1:48) *SF Centre*. SFBG


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## first run venues



**Vera Farmiga stars in the detective-noir-romance-fantasy *Quid Pro Quo*, out Fri/4.**

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The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

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**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

**Bridge** Geary/Blake. 267-4893, 777-FILM, #025.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893, 777-FILM, #096.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893, 777-FILM, #097.

**Marina Theatre** 2149 Chestnut. www.lntsf.com/marina_theatre

**Metreon** Fourth St/Mission. 1-800-FANDANGO, #705.

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**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

**Presidio** 2340 Chestnut. 776-2388.

**San Francisco Centre** Mission between Fourth and Fifth sts. 538-3456.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

### OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Parkway** 1834 Park, Oakl. (510) 814-2400.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

### BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. SFBG

## rep clock



**Documentary *The Gits* follows the early-'90s Seattle band whose rise to fame was cut short by the tragic death of singer Mia Zapata. It plays this week at the Uptown in Oakland.**

Schedules are for Wed/2–Tues/8 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

**BRIDGE** 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. $13. "Midnight Mass": **Showgirls** (Verhoeven, 1995), Fri-Sat, midnight.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $6-10. "70mm Festival": **Little Shop of Horrors** (Oz, 1986), Wed-Thurs, 7, 9 (also Wed, 2:30, 4:30); **•Tron** (Lisberger, 1982) Fri, 3:05, 7:05, and **Brainstorm** (Trumbull, 1983), Fri, 5, 9; **Lawrence of Arabia** (Lean, 1962), Sat-Sun, 2:30, 7; **The Wild Bunch** (Peckinpah, 1969), Mon, 6:30, 9:15; **Playtime** (Tati, 1967), July 8-9, 6, 8:30.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **Encounters at the End of the World** (Herzog, 2007), call for dates and times. **Mongol** (Bodrov, 2007), call for dates and times. **Up the Yangtze** (Yung, 2008), call for dates and times. **Tuya's Marriage** (Wang, 2007), call for dates and times. **Gonzo: The Life and Work of Dr. Hunter S. Thompson** (Gibney, 2008), July 4-10, call for times.

**CINEMA HEAVEN ENCORE** Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

**EMBARCADERO** One Embarcadero Center, Promenade Level, SF; (415) 267-4893, www.landmarktheaters.com. $11. **The Gits** (O'Kane, 2008), Mon, 8. With a Q&A with Gits drummer Steve Moriarty and other special guests.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. $5. **Atheist Alliance International Convention** (Dawkins) Wed, 7:30.

**HYPNODROME** 575 Tenth St, SF; www.brownpapertickets.com. $5. **Zibahkhana (Hell's Ground)** (Khan, 2007), Wed, 7:30.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. Theater closed Wed-Fri. "United Artists: 90 Years": **Some Like it Hot** (Wilder, 1959), Sat, 6:30; **Dr. No** (Young, 1963), Sat, 8:50; **Steamboat Bill, Jr.** (Reisner, 1928), Sun, 5; **Scarface** (Hawks, 1932), Sun, 6:30; **Stagecoach** (Ford, 1939), Tues, 7:30.

**RED VIC** 1727 Haight, SF; (415) 668-3994. $5-8.50. **Iron Man** (Favreau, 2008), Wed-Thurs and Sat, 7, 9:35 (also Wed and Sat, 2; Sat, 4:30). **Irina Palm** (Garbarski, 2006), Sun-Mon, 7:15, 9:25 (also Sun, 2, 4:15). **Planet B-Boy** (Lee, 2007), July 8-10, 7:15, 9:20 (also July 9, 2).

**ROXIE FILM CENTER** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Chop Shop** (Bahrani, 2008), Wed-Thurs, 7, 8:45 (also Wed, 3, 5). **Love and Honor** (Yamada, 2006), Wed-Thurs, 7, 9:15.

**SUNDANCE KABUKI CINEMAS** 1880 Post, SF; www.sundancecinemas.com. $8.50-13.50. "SFFS Screen": **Hank and Mike** (Klinck, 2008), July 4-10. Check Web site for times.

**UPTOWN** 1928 Telegraph, Oakl; (510) 451-8100, www.uptownnightclub.com. $7. **The Gits** (O'Kane, 2008), Sat, 9:30. With a live performance by band American Professionals. SFBG


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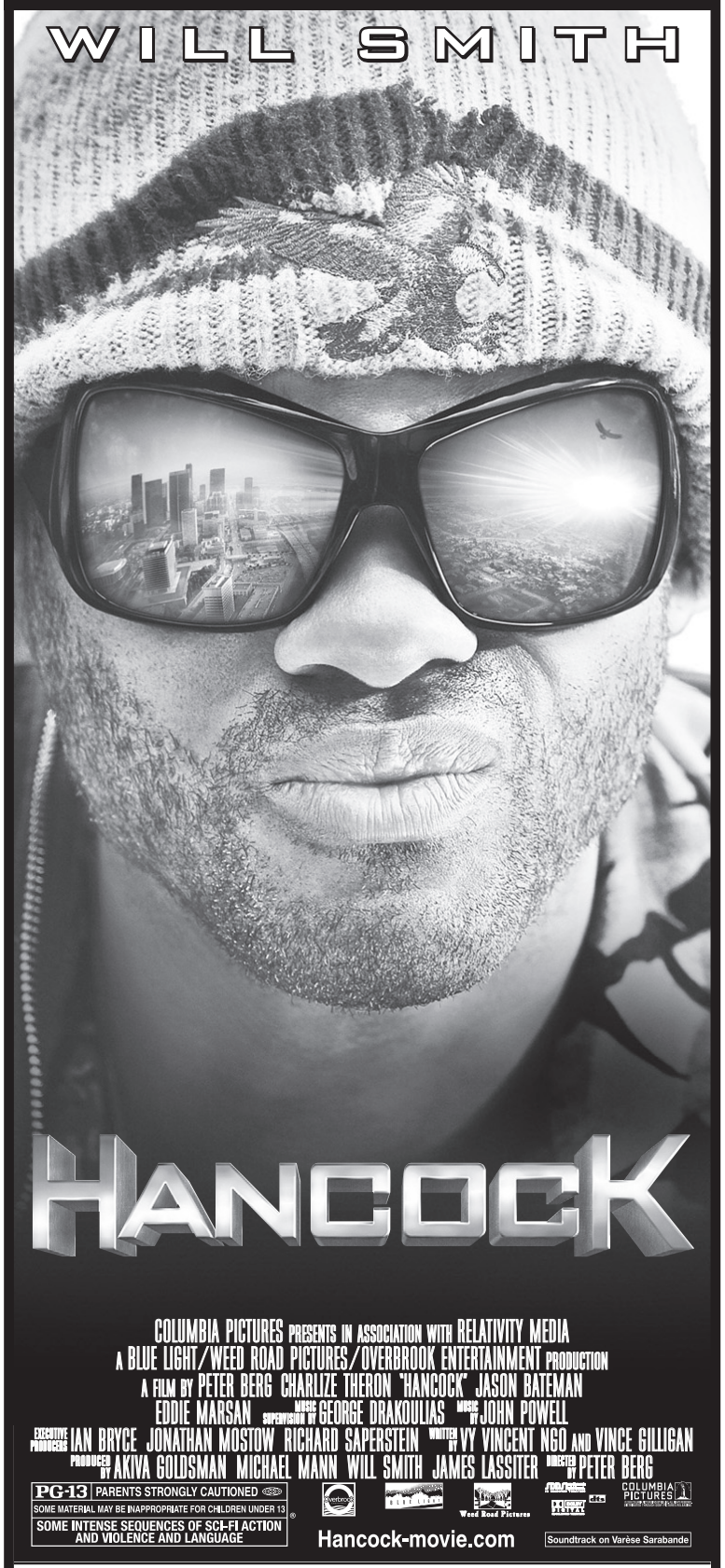
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**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0311783-00 The following person is doing business as **PEGA STAFF, MTA ENGINEERING**, 21 Columbus Ave. #221, San Francisco, CA 94111. Pega Soft Corporation, 21 Columbus Ave. #221, San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/9/1996. Signed Mark Arshinkoff. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on May 19, 2008. **June 11, 18, 25, July 2, 2008. L#423702**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312083-00 The following person is doing business as **CLOVIS SILVA JIU-JITSU ACADEMIA**, 141 11th St., San Francisco, CA 94103. Clovis Silva, 1 Daniel Burnham Ct. #304, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/3/08. Signed Clovis Silva. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 3, 2008. **June 11, 18, 25, July 2, 2008. L#423706**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312111-00 The following person is doing business as **PLAYDOG**, 2357 Jackson St. #6, San Francisco, CA 94115. Lynn Gaines, 2357 Jackson St. #6, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/3/08. Signed Lynn Gaines. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 03, 2008. **June 11, 18, 25, July 2, 2008. L#423704**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312129-00 The following person is doing business as **DRAKE'S DUCK-WALKER SOUND**, 366 Claremont Blvd., San Francisco, CA 94127. Drake Levin, 366 Claremont Blvd., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/4/08. Signed Drake Levin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on June 4, 2008. **June 11, 18, 25, July 2, 2008. L#423705**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312154-00 The following person is doing business as **AZUA RUM, AZUA RON**, 650 2nd. St. #204, San Francisco, CA 94107. Ali Koohyar, 650 2nd. St. #204, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/5/08. Signed Ali Koohyar. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 5, 2008. **June 11, 18, 25, July 2, 2008. L#423703**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312254-00 The following person is doing business as **DELICIOUS DISH**, 3488 22nd St. Apt 1, San Francisco, CA 94110. Lauren O'Connor, 3488 22nd St. Apt #1, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/9/08. Signed Lauren O'Connor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 9, 2008. **June 11, 18, 25, July 2, 2008. L#423701**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312331-00 The following person is doing business as **CITY MINT**, 395 Capp St. #12, San Francisco, CA 94110-1804. Campus Mint, Inc, 3145 Octavia St. Apt #1, San Francisco, CA 94123. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/12/08. Signed Frank Kuo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 12, 2008. **June 18, 25, July, 2, 9, 2008. L#423802**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312395-00 The following person is doing business as **MHONZKY TRUCKING**, 3350 26th St. Apt A, San Francisco, CA 94110. Edmund V. Manzano, 3350 26th St. Apt A, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Edmund V. Manzano. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on June 16, 2008. **June 18, 25, July 2, 9, 2008. L#423801**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312437-00 The following person is doing business as **PACIFIC WIRING SOLUTIONS**, 1157 Westminister St., East Palo Alto, CA 94303. Salvador Lopez, 1026 Williams St., San Leandro, CA 94577. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/17/08. Signed Salvador Lopez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 17, 2008. **June 25, July 2, 9, 16, 2008. L#423902**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312438-00 The following person is doing business as **STUYVESANT COFFEE & TEA**, 1275 2nd Ave. #5, San Francisco, CA 94122. Nicholas H. Parker, 1275 2nd. Ave. #5, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicholas H. Parker. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on June 17, 2008. **June 25, July 2, 9, 16, 2008. L#423905**.

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0312500-00 The following person is doing business as **LARKSPUR HOTEL- UNION SQUARE**, 524 Sutter St., San Francisco, CA 94102-1102. Cartwright Hotel Company, LLC DE, 125 E. Sir Francis Drake Blvd. #200, Larkspur, CA 94939. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 6/9/08. Signed Karl K. Hoagland. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 19, 2008. **June 25, July 2, 9, 16, 2008. L#423901**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312648-00 The following person is doing business as **TS JAN-PRO CLEANING SYSTEMS**, 152 Venus St., San Francisco, CA 94124. Kim Dang, 152 Venus St., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kim Dang. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Jun 25, 2008. **July 2, 9, 16, 23, 2008. L#424001**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312670-00 The following person is doing business as **LEI TRANSPORTION**, 875 Sacramento St. #101., San Francisco, CA 94108. Peter K. LEI, 875 Sacramento ST. #101, San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter K. Lei. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 26, 2008. **July 2, 9, 16, 23, 2008. L#424002**.

**FICTITIOUS BUSINESS NAME STATEMENT**
FILE NO. A-0312733-00 The following person is doing business as **VALMAR AND MISSION PROPERTY MANAGEMENT**, 6 Valencia St., San Francisco, CA 94103. Antelope Halawan Properties LLC, 2700 Summit Dr.,Burlingame, CA 94010. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Adib Khouri. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 30, 2008. **July 2, 9, 16, 23, 2008. L#424003**.

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE**. Date of Filing Application: **June 18, 2008**. To Whom It May Concern: The name of the applicant is: **LONE PALM PRODUCTIONS**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3394 22nd St. San Francisco, CA 94110-3067. Type of License Applied for: **48-ON-SALE GENERAL PUBLIC PREMISES. Publication date:June 2, 2008. L#424004**.

**NOTICE OF SUMMONS (FAMILY LAW)**CASE NUMBER: FL05884. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **ROBERTA A. PARISH** for the summons of RESPONDENT**JEROME ELLIS**. TO ALL INTERESTED PERSONS: Petitioner Roberta A. Parish, P.O. Box 155, Cedar Ridge, CA 95924 filed a petition with this court for a summons of respondent Jerome Ellis. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to file a Response at the court. Filed June 4, 2008 in the Superior Court of the State of Callifornia, County of Nevada. Signed by D. Spindler, Deputy Clerk. **Jun 18, 25, July 2, 9, 2008. L#423805**

**NOTICE OF SUMMONS.** For the summons of RESPONDENT**ANTONIO BERTUCCI**. TO ALL INTERESTED PERSONS: Anyone knowing the whereabouts of the heirs or successors of ANTONIO BERTUCCI, please contact Michael Montalbano, Atty., 71128 Hwy. 59 Suite 102, Abita Springs, LA 70420, (985)867-5688. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to respond. **Jun 19, 25, July 2, 9, 2008. L#423803**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-544934. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF KIMBERLY WATTS for change of name. TO ALL INTERESTED PERSONS: Petitioner **KIMBERLY WATTS** filed a petition with this court for a decree changing names as follows: Present Name: KIMBERLY LASHAY WATTS. Proposed Name: **KIMBERLY LASHAY RUSKER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/29/08. Time: 9:00 AM room- 218. Signed by William R. Gargano, Presiding Judge on June 10, 2008. Endorsed Filed, San Francisco County Superior Court of California on June 10, 2008 by Gordon Park-Li, Clerk. Kevin H. Dougherty, Deputy Clerk. **June 18, 25, July 2, 9, 2008. L#423806**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545135. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Stacey Christine Stokes for change of name. TO ALL INTERESTED PERSONS: Petitioner **STACEY CHRISTINE STOKES** filed a petition with this court for a decree changing names as follows: Present Name: STACEY CHRISTINE STOKES. Proposed Name: **STACEY CHRISTINE GLICK**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 19, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Jun 18, 2008. Endorsed Filed, San Francisco County Superior Court of California on Jun 18, 2008 by Gordon Park-Li, Clerk. Deborah Steppe, Deputy Clerk. **June 25, July 2, 9, 16, 2008. L#423906**

JAY B. KOSLOFSKY, SBN 97024
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Facsimile: (415) 399-1693

PAUL WARTELLE, SBN 93227
J. SCOTT WEAVER, SBN 124297
WARTELLE, WEAVER & SCHREIBER
582 Market Street, Suite 1800
San Francisco, CA 94104
Telephone: (415) 693-0504
Facsimile: (415) 693-9102

Attorneys for Plaintiffs
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA
IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO Case No.: **CGC-07-460838**
**PLAINTIFFS' NOTICE TO CLASS OF PENDENCY OF ACTION**
Plaintiffs, JUDITH IVORY, et al., v. Defendants. TLSF,LLC, et al.,
TO: ALL PAST AND PRESENT RESIDENTS OF THE HURLEY HOTEL, 201 LEAVENWORTH STREET, SAN FRANCEISCO, CALIFORNIA, WHO HAVE RESIDED OR WILL RISIDE THERE AT ANY TIME FOR AT LEAST 30 CONSECUTIVE DAYS DURING THE PERIOD FEBRUARY 28,2003 TO JULY 31, 2008:

1. If you have resided or will reside for at least 30 consecutive days at the **HURLEY HOTEL**, located at 201 Leavenworth Street, San Francisco, California, at any time during the period of February 28, 2003 until July 31, 2008, this Notice may affect your rights.

2. Plaintiffs, on behalf of themselves and all others similarly situated, have filed a class-action lawsuit, Ivory v. TLSF, LLC, in the San Francisco County Superior Court (Case No. CGC07-460838) on behalf of themselves and all persons who resided at the **HURLEY HOTEL** for at least 30 consecutive days during the period of February 28, 2003 until July 31, 2008. The lawsuit was filed against Defendants TLSF, LLC, a California Limited Liability Company, EMMANUEL P. VLAZAKIS, MARIA A. BARBIS, ATHANASIA V. VLAZAKIS, GEORGE M. VLAZAKIS, as Trustees and Successor Trustees of the VLAZAKIS FAMILY TRUST, RAKESH B. PATEL, and RASHMIKA PATEL, who were the owners and/or operators of the HURLEY HOTEL during the relevant periods involved in this lawsuit.

3. Plaintiffs contend that conditions at the HURLEY HOTEL violated their rights to habitability and that Defendants committed unfair business practices. In addition, Plaintiffsí claim that Defendants continued to collect full rent despite the defective conditions. Plaintiffs are seeking rent rebates, general damages, statutory damages, and punitive damages for those practices. Plaintiffs also seek injunctive relief to remedy the defective conditions.

4. The Defendants have denied liability and have denied all allegations in Plaintiffsí Complaint. No decision on the validity of Plaintiffsí claims has yet been made by the Court.

5. On May 29, 2008, the Court certified the case as a class action for the purposes of settlement only and authorized that Class Representatives (the Plaintiffs) to proceed on your behalf.

6. This Notice is given to you in the belief that you may be a member of the above class whose rights may be affected by this lawsuit. This Notice is not an expression of any opinion by the Court as to the merits of any of the claims or defenses asserted by either side in this litigation. The sole purpose of this Notice is to inform you of the lawsuit so that you can make an informed decision as to whether you should remain in or opt out of this class-action lawsuit.

7. You DO NOT need to do anything further at this time to be included in the class. However, you have the right to be excluded (to **opt out**) from the class, which means you will NOT share in the benefits or award at settlement or trial, if any, and you will NOT be bound by any judgment that may be rendered in this case. Instead, you may individually pursue any claim you may have against the Defendants.

8. If you stay in this case, you will be bound by the judgment entered in the case, whether the Plaintiffs win or lose. The judgment will apply to all Class Members who did not exclude themselves. If you stay in the case and the Plaintiffs win, you may recover damages. In the event that Plaintiffs win, you must file a claim and prove that you are a member of the class. However, if Plaintiffs lose, you would no longer be able to file your own lawsuit against the Defendants for alleged damages incurred for alleged wrongful actions committed by the Defendants, as defined by the Court in its Order certifying the class action for purposes of settlement only during the period February 28, 2003 to July 31, 2008.

9. If you DO NOT WISH to be a part of the class, you MUST send a letter or postcard asking to be excluded. A tear-out is attached at the end of this Notice which can also be used to opt out. The letter, postcard, or tear-out must be postmarked no later than July 18, 2008, and sent to either:
OPT OUT
JAY B. KOSLOFSKY
582 Market Street, Suite 2005
San Francisco, CA 94104
or OPT OUT
WARTELLE, WEAVER & SCHREIBER
582 Market Street, Suite 1800
San Francisco, CA 94104
You may either mail or hand-deliver the letter, postcard, or tear-out. It must clearly state your full name and that you wish to be excluded (opt out) from the Ivory, et al., v. TLSF, LLC, et al. class-action lawsuit. Persons who timely mail or deliver a letter, postcard, or tear-out will not be bound by the judgment in this case and will not share in any settlement or award at trial.

10. If you do not exclude yourself from the case, you will be represented by the lawyers for the Class, who are:
JAY B. KOSLOFSKY
582 Market Street, Suite 2005
San Francisco, CA 94104
Telephone: (415) 399-9206
& J. SCOTT WEAVER
CHRISTINA A. SCHREIBER
WARTELLE, WEAVER & SCHREIBER
582 Market Street, Suite 1800
San Francisco, CA 94104
Telephone: (415) 693-0504
You also have the right to appear in this action in person or through a lawyer of your choice. If you or your lawyer file any papers with the Court, copies should be mailed to the lawyers listed above, who in turn have agreed to supply copies to counsel for Defendants.

11. IT IS VERY IMPORTANT that you keep any records you may have concerning your residency at the HURLEY HOTEL.

12. The pleadings and other papers filed in this action are available for inspection at the office of the San Francisco County Superior Court, 400 McAllister Street, San Francisco, CA 94102.
THE FORM OF THIS NOTICE WAS AUTHORIZED BY THE HON. PATRICK J. MAHONEY, JUDGE OF THE SAN FRANCISCO COUNTY SUPERIOR COURT, ON MAY 13, 2008

ELECTION TO BE EXCLUDED
The undersigned (PRINT NAME) _____ _____ hereby elects to be excluded from the class in accordance with the provision of the Notice of Class Action.
Dated:_____, 2008
(Signature)
_____
(Address) (Telephone Number)
**June 25, July 2, 2008. L#423904**.

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Attorneys for Plaintiffs
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA
CITY AND COUNTY OF SAN FRANCISCO, UNLIMITED JURISDICTION
CASE NO.: 07-460838
NOTICE OF PROPOSED CLASS ACTION SETTLEMENT AND HEARING THEREON
Date: July 31, 2008 Time: 9:30 a.m.
Dept: 302. Judge: Hon. Patrick J. Mahoney
Plaintiffs, JUDITH IVORY, et al., v. Defendants. TLSF, LLC, et al.,
TO: CERTAIN PAST AND PRESENT RESIDENTS OF THE HURLEY HOTEL, 201 LEAVENWORTH STREET, SAN FRANCISCO, CALIFORNIA:

PLEASE TAKE NOTICE that if you resided or will reside at the Hurley Hotel for 30 or more consecutive days at any time during the period of February 28, 2003 until July 31, 2008, the date of the Hearing on Final Settlement, this Notice is designed to advise you about a proposed final settlement of the lawsuit (hereinafter, ithe Settlementî) against Defendants TLSF, LLC, EMMANUEL P. VLAZAKIS, MARIA A. BARBIS, ATHANASIA V. VLAZAKIS and GEORGE M. VLAZAKIS, as Trustees and Successor Trustees of the VLAZAKIS FAMILY TRUST, and RAKESH B. PATEL, and RASHMIKA PATEL, who have been owners or operators of the Hurley Hotel.

YOU SHOULD BE FURTHER ADVISED THAT UNLESS YOU FILE A CLAIM AS DESCRIBED IN SECTION V OF THIS NOTICE, YOU WILL NOT RECEIVE ANY BENEFITS FROM THIS FINAL SETTLEMENT.

I. BACKGROUND INFORMATION ABOUT LAWSUIT
Class Representative Plaintiffs JUDITH IVORY, ROLAND IVORY, JEFFREY SUGGS, PENNY FALCON, LINDA PRATER, and SAMUEL REYNOLDS, individually and on behalf of all others similarly situated, filed this Class Action Complaint in San Francisco County Superior Court on February 28, 2007. The Class Action Complaint was filed against Defendants TLSF, LLC, EMMANUEL P. VLAZAKIS, MARIA A. BARBIS, ATHANASIA V. VLAZAKIS and GEORGE M. VLAZAKIS, as Trustees and Successor Trustees of the VLAZAKIS FAMILY TRUST, and RAKESH B. PATEL, and RASHMIKA PATEL (hereinafter the Defendants).

On May 29, 2008, Judge Patrick J. Mahoney signed an order provisionally certifying the case as a class action for settlement purposes. The class was defined as follows: All persons who were residents at the Hurley Hotel, located at 201 Leavenworth Street, San Francisco, California, for 30 or more consecutive days during February 28, 2003 until July 31, 2008. (hereinafter the Class Period). PLAINTIFFS HAVE NOW REACHED A PROPOSED FINAL SETTLEMENT WITH DEFENDANTS. Plaintiffs claim that the Defendants failed to maintain and repair defective conditions at the Hurley Hotel, and the Complaint herein sought monetary damages on behalf of certain current and former residents of the Hotel. This settlement pertains to all of Plaintiffsí allegations in this class action suit, including but not limited to the following habitability and/or nuisance conditions in the Hurley Hotel: vermin infestation, including rats, mice, and cockroaches; lack of adequate heat; a defective elevator; power outages and inadequate electrical supply.

The Defendants deny these claims. No decision on the validity of Plaintiffsí claims has yet been made by the Court

II. DEFINITION OF THE CLASS
According to the order signed by Judge Mahoney, which is dated May 29, 2008, the class certified by the Court consists of all persons who have been residents at the Hurley Hotel, located at 201 Leavenworth Street, San Francisco, California, for 30 or more consecutive days during the Class Period.

III. NOTICE OF SETTLMENT HEARING AND YOUR RIGHT TO OBJECT
You are hereby notified that the Court will hold a hearing on July 31, 2008, at 9:30 a.m., before the Hon. Patrick J. Mahoney in Department 302 of the San Francisco County Superior Court, located at 400 McAllister Street, San Francisco, CA 94102. The purpose of the hearing is to determine whether the settlement agreed to by the Class Representatives and the Defendants is fair, reasonable, adequate, and just and should be approved by the court. At the time of the hearing, the Court will also consider the application of attorneys for Class Representative Plaintiffs for allowance of fees and costs of the lawsuit, or direct that such application be considered at a later date without further notice.
The hearing may be adjourned by the Court from time to time by an announcement at the hearing. Any adjournment of such hearing may be made without further notice.
If you are a Class Member, you may appear at the hearing and show cause, if any, why the proposed final settlement should not be approved by the Court. NO MEMBER OF THE CLASS, HOWEVER, SHALL BE ENTITLED TO BE HEARD UNLESS A WRITTEN OBJECTION IS FILED WITH THE SAN FRANCISCO COUNTY SUPERIOR COURT AND MAILED TO COUNSEL FOR CLASS REPRESENTATIVE PLAINTIFFS ON OR BEFORE JULY 18, 2008. Except for good cause shown, any objector who has not filed a timely written objection will not be allowed to be heard at the hearing. If you fail to serve and file an objection to the settlement in the manner specified above, you shall be deemed to have waived the right to object, including the right to appeal, and you shall be forever foreclosed from making any objections to the settlement or any other judgment thereon.
EACH CLASS MEMBER HAS THE RIGHT TO OBTAIN HIS OR HER OWN COUNSEL. THOSE WHO DO NOT OBTAIN THEIR OWN COUNSEL WILL BE REPRESENTED BY CLASS REPRESENTATIVE PLAINTIFFSí COUNSEL, THE LAW FIRMS OF WARTELLE, WEAVER & SCHREIBER AND JAY B. KOSLOFSKY, ESQ.

IV. THE PROPSED SETTLEMENT
The Class Representative Plaintiffs and the Defendants have agreed to a settlement of their dispute. On April 30, 2008, the Defendants and Class Representative Plaintiffs agreed to a final settlement in the amount of Seven Hundred Fifty Thousand Dollars ($750,000.00). The parties have further agreed that, upon approval of this Court and upon payment in full of the settlement amount, Plaintiffs will dismiss this action with prejudice against the Defendants. This settlement is subject to the approval of the Court. Under the terms of the settlement, every member of the class who resided at the Hurley Hotel for at least 30 consecutive days during the period of February 28, 2003 through July 31, 2008, and who files a timely claim, will be entitled to receive damages. The Defendants agree to pay the sum of $750,000.00 in cash as a settlement of the claims of the class against them, which sum includes attorney fees and costs.
The sum of $470,00.00 is available for payment to Class Representatives and Class Members, as more fully set forth below.
A total of approximately $380,000.00 is available for payment of the damages to Class Members who resided at the Hurley Hotel for a period of at least 30 consecutive days during the period of February 28, 2003 through July 31, 2008, assuming Court approval of Class Representative Plaintiffsí attorneysí fees, and costs as summarized below.
Class Members will receive approximately $7.00 per day for each day they resided at the Hurley Hotel during the period of February 28, 2003 through July 31, 2008. The per day figures are approximations based on current information about the number of residents at the Hotel. The actual figures may be larger or smaller depending on the number of claims filed. The division of settlement funds for Class Members will be based upon the total number of days that approved claimants resided in the Hotel. YOU MUST SUBMIT A CLAIM IN ACCORDANCE WITH THE PROCEDURE SET FORTH BELOW IN ORDER TO RECEIVE ANY PORTION OF THIS SETTLEMENT.

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## › legal notices

As compensation for their individual claims and for the responsibilities they undertook in representing the class, Class Representative Plaintiffs JUDITH IVORY, ROLAND IVORY, JEFFREY SUGGS, PENNY FALCON, LINDA PRATER, and SAMUEL REYNOLDS will receive the sum of $15,000.00 from Defendants, for a total of $90,000.00. These sums are in addition to the damages the named Plaintiffs may claim from the class settlement fund.

PERSONS WHO HAVE NOT RESIDED AT THE HURLEY HOTEL FOR AT LEAST 30 CONSECUTIVE DAYS DURING THE PERIOD FROM FEBRUARY 28, 2003 THROUGH JULY 31, 2008, ARE NOT ELIGIBLE TO PARTICIPATE IN THE SETTLEMENT OF THIS CASE.

Defendants relinquish all rights to the settlement funds. Should any residual funds remain after distribution to the Class Members, Plaintiffs may apply for a cy pres distribution of those funds.

The Class Representative Plaintiffsí attorneys will as the Court to award $225,000.00(30% of the total settlement) as reasonable attorneysí fees pursuant to their agreement; $25,000.00 for costs that have already been paid; and $30,000.00 for the cost of administering the final class settlement. If you choose to participate in the settlement, you will not be able to make any further claim against the Defendants herein based on the claims made by the Plaintiffs in this action, as certified by the Court.

V. PROCEDURE FOR SUBMITTING CLAIMS FOR SETTLEMENT FUNDS

Benefits are available only to Class Members who submit a completed, signed claim form. A copy of the claim form will be sent to each class member with this Notice. The claim form may also be obtained from Plaintiffsí attorneys (see below). Completed and signed claim forms must be postmarked or hand-delivered no later than November 1, 2008. CLAIM FORMS POSTMARKED OR DELIVERED IN PERSON AFTER THAT DATE WILL NOT BE CONSIDERED. Claim forms must be sent by mail or delivered in person to either of the Plaintiffs counsel:
Wartelle, Weaver & Schreiber
582 Market Street, Suite 1800
San Francisco, California 94104
Telephone: (415) 693-0504

## › automotive

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SAN FRANCISCO SPCA



MAGGIE

## psychic dream

### JULY 2-8

**ARIES**

**March 21-April 19**
There are times when you must assert your independence with those you love in order to protect your relationships. But then there are times when certain Aries force-feed their needs to others. Make sure you're doing the former. Check yourself before you wreck yourself.

**TAURUS**

**April 20-May 20**
Make good on old promises, give attention to hearts you've been putting off, or do a late spring cleaning. In other words — handle your business. If you prioritize what's already on your plate, you'll have the space in your life to welcome new things.

**GEMINI**

**May 21-June 21**
It's not the time for action, Gemini. Instead, cultivate your intuition and sit pretty. You'll be rewarded by fortifying your self-confidence. When you feel good, have clear intentions, and are balanced, you'll reap the best from your efforts. Wait until that time arrives before you step out.

**CANCER**

**June 22-July 22**
You're figuring out some rough stuff, but the worst thing you can do is go on a mission to Fix-It Land. Your perceptions are tight, but they're so wrapped up in emotion that your actions are likely to cause more problems than they solve. Slow this bus down, then make a pit stop at Strategy Village.

**LEO**

**July 23-Aug. 22**
As you shift into a new, healthier approach to intimacy, you run the risk of freaking out — and sabotaging yourself. You're in uncharted emotional territory, Leo, and though things may sometimes feel impossible, they're really not. Try care, patience, and the AA approach: take it one day at a time.

**VIRGO**

**Aug. 23-Sept. 22**
How does tripping on stress serve you? Take a look at yourself before putting up blocks between you and your closest pals. By focusing on your fears instead of getting closer to folks, you inhibit intimacy. But remember: there's no insurance for matters of the heart, so take baby steps as you open it.

**LIBRA**

**Sept. 23-Oct. 22**
Watch out for acting like a martyr, or only trusting love from others if they're martyrs too. Now is the time to hold true to your ideals without throwing any babies away, no matter how dirty their bath water. Let compromise, hope, and patience be your guide.

**SCORPIO**

**Oct. 23-Nov. 21**
You are so clear about where you want to be that it's driving you crazy not being there yet. There's this little thing called pacing yourself, and you'll be spared a lot of anxiety if you figure out your most realistic speed of travel. Trust that you're close to a major breakthrough — it's all about timing.

**SAGITTARIUS**

**Nov. 22-Dec. 21**
Sag, it's as though you're carrying an incredible weight of fear and doubt while people clamor about you, trying to help. You run the risk of being so worried about your troubles that you miss out on the assistance available to you. Take your head out of your own ass to smell the roses your friends are offering.

**CAPRICORN**

**Dec. 22-Jan. 19**
Oh, Cappy. You're caught on the relationship plateau between the old and the new. As you juggle old habits with new ones, you may have to face some sadness. Stay on track, though, and regard it as rain today that will water the garden of your tomorrows, you damn hippie.

**AQUARIUS**

**Jan. 20-Feb. 18**
You've heard that "pride goes before a fall" saying from the Bible, right? This week it's good advice for you. Taking yourself too seriously will only lead to anxiety. This may be a time you simply have to laugh it off and hold your ground in a lighthearted way.

**PISCES**

**Feb. 19-March 20**
Don't let your fear of failing cause you to shut down your big, big heart. Say yes to love, and to staying checked in about where your truths lie. Make healthy compromises as you choose someone or something you can really open up to. SFBG

By Jessica Lanyadoo

Intuitive counselor Jessica Lanyadoo has been fraternizing with fate for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354, or write to Psychic Dream at psychicdream@sfbg.com.

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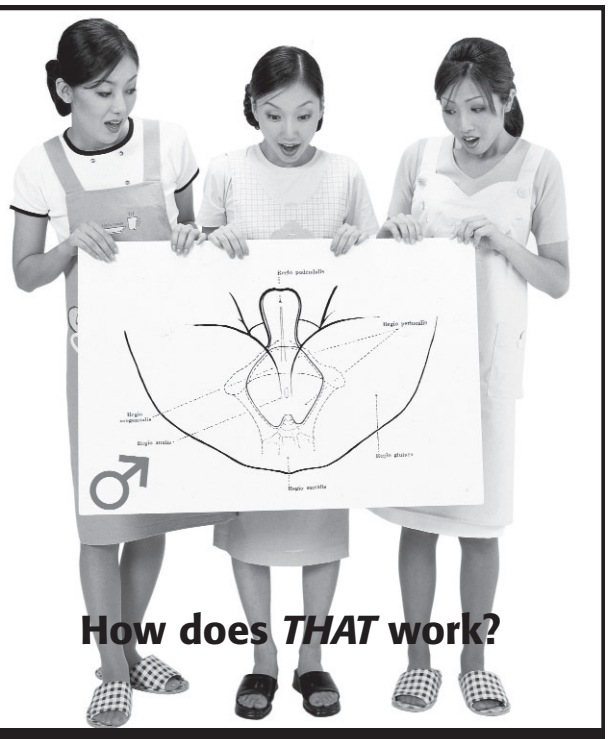
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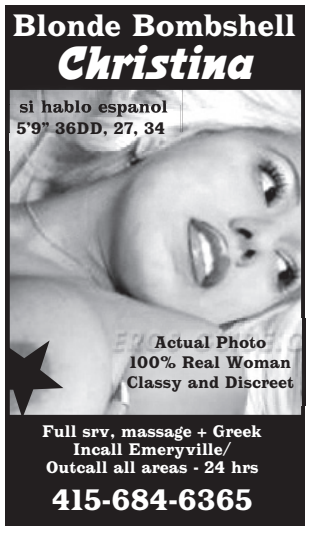






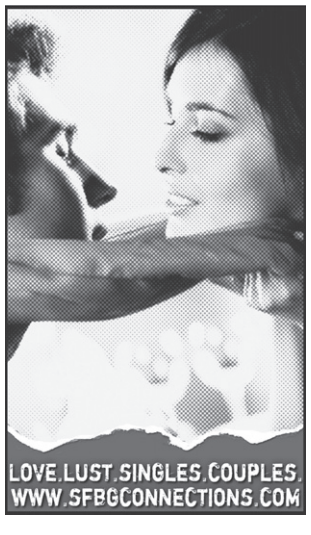




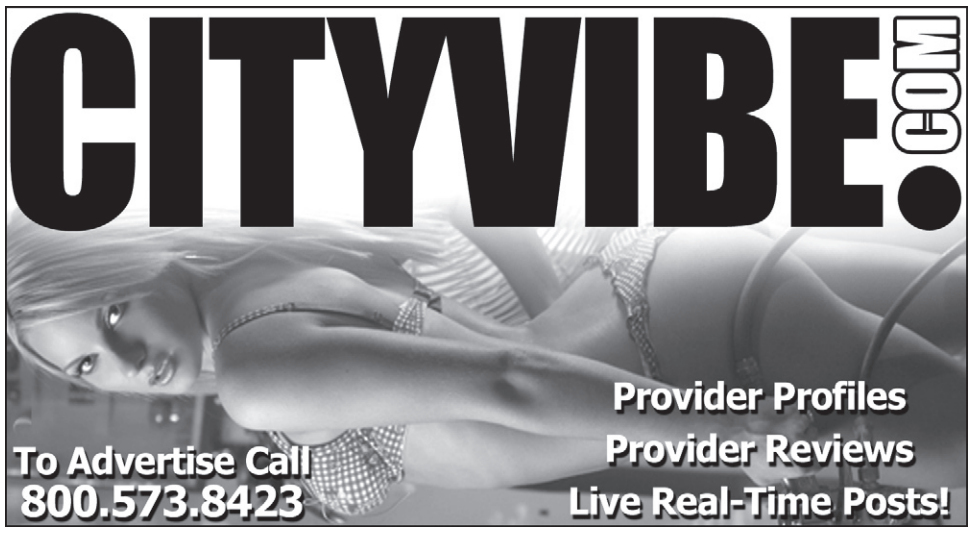


















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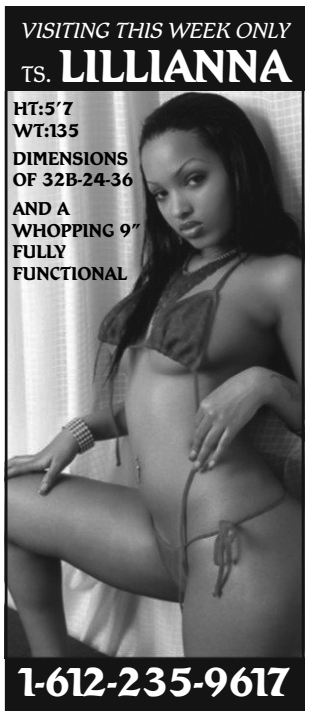





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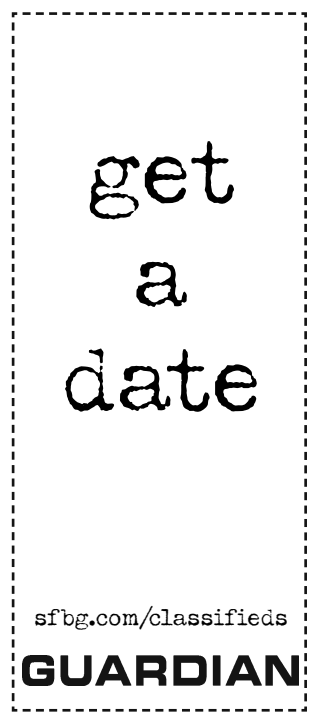
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# Dirty girl!

**By Andrea Nemerson**
› andrea@altsexcolumn.com

**Dear Andrea:**
My girlfriend is into degradation during sex. It turns me on too, so I'm not worried about damaging our great relationship. I would like to explore more but am not sure where/how to start. Is there somewhere I can learn to be more degrading to my girl?
*Love,*
*Earnest Student*

**Dear Earnest:**
Heh. It's not easy being mean, is it? People who enjoy abusing the comparatively powerless require no instruction on how better to be beastly. There are no books, for instance, on being rude to your waiter, or dog-kicking for fun and profit. Sadly, though, while recreational malevolence may not come easily to the naturally nice, no one has yet noted and attempted to fill the obvious market niche. There are classes and books on dominance and submission (you should attend or buy some) and quite a few on how to talk dirty, but none dedicated to lists of synonyms for bitch and whore or handy degradation scripts you can print out and tape to the wall behind the bed.

If what you're looking for is vocab homework, you could try some of the abundant movies and stories out there in which one person degrades the other viciously but all in good fun. Why not rent some DVDs or surf the Web for ideas? It does occur to me, though, that if your girlfriend has watched or read the same stuff, she may recognize your cribbed dialogue and end up laughing at you. Nothing breaks the mood like your sub helplessly giggling at your attempts to be brutal. All you really need, anyway, is to work on your attitude. It doesn't much matter if you call her "squealing little slut-pig" or "daddy's little cum bucket" or whatever; it's all in the delivery. You will gain confidence with practice, and if it's working for her, she won't be rating you on the originality of your epithets.
*Love,*
*Andrea*

**Dear Andrea:**
I've yet to come across something in your column similar to what I recently experienced (and was grossed out by), and I'm wondering what makes certain people desire what they do.

Several months ago I went out with a good-looking guy I'd met before. I was in the mood, so we ended up at his place for sex. The foreplay was great, and I was getting into it. While I was straddling his face as he performed cunnilingus, he suddenly asked me if I would defecate (not his word) on his face. He seemed to get excited after he said it but did not take note of my reaction and tried to put his mouth over my anal area. I had to get out of there right away.

I don't remember what I said exactly, but I was dressed and gone in less than five minutes, I think. Have you heard of this desire, and how prevalent do you think it is? What could possibly cause someone to want that? Maybe I don't want to know.
*Love,*
*Don't Tell Me!*

**Dear Don't:**
I don't know where you've been looking (I most certainly have written about it before), but if you'd entered "scat" into Google (on second thought, do not enter "scat" into Google), you would've been deluged with information, far more information than you could possibly have wanted.

Oddly, the answer to the question why people "want that" won't be found in the above-mentioned deluge, because nobody actually knows. Most attempted explanations will say something about flouting taboos or being dirty (there's nothing dirtier, really, is there?) or perhaps rebellion against the tyranny of toilet-training. These sound good, but you don't have to be very clever to imagine that the desire to play with shit has something to do with bad toilet-training, do you? Doesn't mean it's true.

All we know for sure is that there are (some, few) people who fantasize about playing with shit and (some, fewer) people who actually do it. Most of those who only fantasize have no wish to follow through, but I'll also wager that inability to find a willing partner keeps some in the fantasy-only camp. If one of them wrote me (oh, they have, they have) wondering how to broach the subject with a would-be partner, I'd probably say, "Whatever you do, don't do what Don't Tell Me's date did." It's hard to imagine a clumsier approach than blurting out "Shit on me!" in the midst of passion, without so much as a "by your leave." Well, actually shitting on a person, all spontaneous-like, would be worse, but let's not even speak of that.

I don't think that someone having a disgusting desire is in and of itself so terrible. One can always say, "No, thank you" and no harm done, after all. Not realizing that most young ladies won't take kindly to such a demand, however, demonstrates such a profound emotional tone deafness that I really must wonder about your new boyfriend. Or rather, your ex–new boyfriend. Spontaneity is nice, but some subjects require a more formal introduction.
*Love,*
*Andrea*

*Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.*

*Editor's note: This column originally ran on Dec. 28, 2004.*












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## › women seeking men

**TAKE A CHANCE ON ME**
Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. ☎280729

**WHATEVER HAPPENS**
Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! ☎281901

**VIBRANT ACTIVE WOMAN**
Very young senior WF, sincere, enthusiastic, N/S, seeks a nice s weet gentleman, 60-90, to share walks, movies, dancing and more. SOH a plus, N/S is a must. ☎280138

**SWEET AND SINGLE**
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

**ATTRACTIVE SHF**
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. ☎651494

**LET'S SEE WHAT HAPPEN!**
SF, 30s, shy, caring, feminine, health-minded, classy and adorable. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, night clubs, relaxing and more. Seeking SM, 30-49 for friendship and possibly more. ☎263705

**SMART CLASSY LADY**
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, 5'10"+, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. ☎660214

**FRIENDS FIRST**
SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

**STERN BLACK NUNS**
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

**DOMINANT ATTITUDE**
Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

**GERMAN-AMERICAN LADY**
Educated, attractive, 5'8", blonde/blue-green, widowed with grown children, curvaceous, affectionate. Works in San Jose and lives in Santa Cruz. Desirers to meet sephardic, or other SM, 60+, for joyful get-togethers. South Bay or Monterey Bay area. ☎965249

**WANTING**
SWF, 56, seeks a man, 35-60, to share frequent thoughts and good times. Enjoys stand up comedians and the smell of fresh air. ☎247003

**THE RIGHT ONE**
SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. ☎223895

**HI THERE!**
SF, 50ish, very optimistic, friendly, kind, health-minded, seeks nice gentleman, 50-59, for dining out, dancing, golf, outdoor fun, friendship, possible LTR. ☎280728

**GOOD VALUES**
Classy and compassionate woman, 50s, loves museums, dining, travel, exercise, seeks male, 40-59, for friendship or relationship. ☎281902

**NURTURING SINGLE WOMAN...**
goal-oriented, optimistic, nurturing, health-conscious, bright, hard-working, classy, enjoys music, dancing, travel, reading. Seeking similar man for possible relationship. ☎281896

**FRIENDLY BUT SHY**
Optimistic, sophisticated, adorable female, 40s, likes exercise, walking, nightclubs. Seeking male, 40-60, for casual dating. ☎281903

**ONE GOOD WOMAN LEFT**
Friendly SF, 60s, loves music, camping, shopping, travel, reading, walking. Seeking a man, 50+, for LTR. ☎281908

**AMBITIOUS**
Artistic, motivated, classy female, 30s, enjoys music, kayaking, shopping, dancing, travel. Seeking a male, 40s, for LTR. ☎281910

**FRIENDSHIP FIRST**
Nurturing, adaptable, sophisticated female, 50s, loves coffee shops, beaches, biking, watching television. Seeking similar man, 50s, for friendship or more. ☎281912

## › men seeking women

**SEEKING STAR LADY**
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

**COME PLAY**
Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. ☎280142

**READY?**
SM, 37, looking for an older woman to get together with. Maybe you can teach me some new things in bed. I'm always willing to learn. ☎281991

**FRIENDSHIP FIRST**
SHM, 44, 5'11", 187lbs, black/brown, seeking SF, 24-33 for friendship and romance, casual dating, with the possibility of a loving partnership. ☎283944

**NATURAL NURTURING**
Natural, nurturing woman sought, someone who appreciates the arts, likes dancing and wants to enjoy life with good-looking, worldly, young, mid-60s man, multilingual, well-traveled. ☎129412

**LOOKING FOR NEW FRIENDS**
SWM, 60, 170lbs, 5'8", looking for soulmate to explore a possible future together, with love, respect and affection as the building blocks. ☎247258

**SWEET AND SINGLE**
Easygoing SWM, 59, 6'3", 185lbs, sincere and caring, enjoys movies, walks, American history, country music, football, museum and more. Seeking compatible lady to share a little love and happiness. ☎252601

**ORIGINALLY FROM IRELAND**
SWM, 24, Leo, N/S, seeks woman, 18-36, for fun, friendship, and more. Get back to me! ☎257635

**WHAT YOU WANT**
Tall, mature WM, N/S, N/D, gentle, respectful, down-to-earth, seeks sophisticated lady, 60+. My place. San Francisco. ☎279265

**HELLO LADIES**
Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. ☎775819

**DINNER EXCHANGE**
Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. ☎882926

**COMPATIBLE COMPANION**
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

**SENIOR MALE**
Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. ☎200365

**FIRST TIME DOING THIS**
Single gentleman, likes golf, traveling, volleyball. Seeking a nice, caring woman, 50s, for dating first and maybe leading to serious relationship. ☎280730

**SHY & SOPHISTICATED**
Clean-cut, compassionate man, 30s, likes surfing, dancing, travel, hiking, dining, biking. Seeking SF, 30-49, for possible relationship. ☎281895

## › men seeking men

**STRIP NAKED**
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. ☎753246

**GOOD-LOOKING**
BiWM, 50, 5'6", 180lbs, dirty blond/blue, looking for male friend, 21-60, for friendship, fun and possibly more. ☎264067

**FOREIGN, NON-WHITE**
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. ☎753256

**GREAT HEAD FOR MARRIED...**
straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. ☎754037

**ORAL**
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. ☎778621

**FREE MASSAGE**
Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. ☎860940

**CRAVING AFFECTION?**
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. ☎862331

**NAKED IN THE SHOWER**
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423

**ORAL SUBMISSION**
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. ☎877130

**LEAN AND MASCULINE**
friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. ☎886605

## › women seeking women

**GREAT PERSONALITY**
Very attractive, feminine GBF, 25, 5', 130lbs, long black/brown, takes pride in my appearance, honest, down-to-earth stable, educated, secure, has a dog, would like to meet an attractive butch woman with the same qualities, who is a real, honest woman. ☎274307

**SENSUAL, CONSIDERATE WOMAN**
BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. ☎276062

## › three's company

**MIXED HOT SEXY COUPLE**
Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. ☎753064

**LOAN ME YOUR WIFE!**
Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. ☎248085

**MARRIED WHITE COUPLE...**
seeks strong BM, who likes to be in charge, to have a nice time with. She's very submissive, husband joins in if you like or just watches. We are looking for ages 35-50. ☎282337

**NICE ITALIAN GUY**
Single Italian guy, 56, straight, clean and sober, looking for a clean, sober Bi couple for fun times. ☎267630

**CURIOUS & EXPERIENCED**
Bi curious WM, 40, 5'11" seeks couple any age for man on man action while the lady watches and masterbates. Older women are a plus. ☎268809

## › friends/activities

**EROTIC COMPUTER**
Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. ☎802472

**LOOKING FOR OPTIMISM**
Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. ☎135477

**EXPLORING, HEALING 2GETHER**
SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. ☎228078

**CALLING MUSIC LOVERS**
My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. ☎996276

**LET'S GET TOGETHER**
Intelligent, motivated and goal-oriented SM in his 30s, who's honest and lives a healthy lifestyle. Enjoys reading, the outdoors, dancing, dining and staying in shape. Looking for firends in the SF area. ☎264868

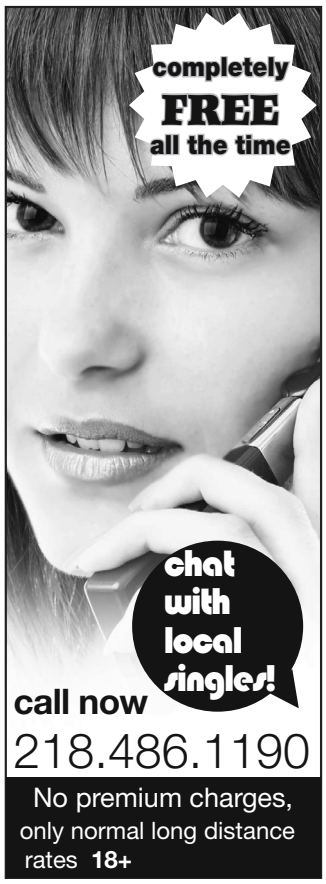
## › kinksters

**R U A BORED HOUSEWIFE...**
looking for some afternoon fun? I'm a married WM,55, 6'3", 220lbs, brown/blue, open-minded and willing, looking for the same thing. Call me and let's see what happens. ☎244985

**DOMINANT LEATHERMEN**
Submissive WM, 62, into BD/SM lifestyle, seeks dominant leathermen. Retired professional gentleman, well-groomed, well-dressed, D/D-free. Discretion assured. ☎238797




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